

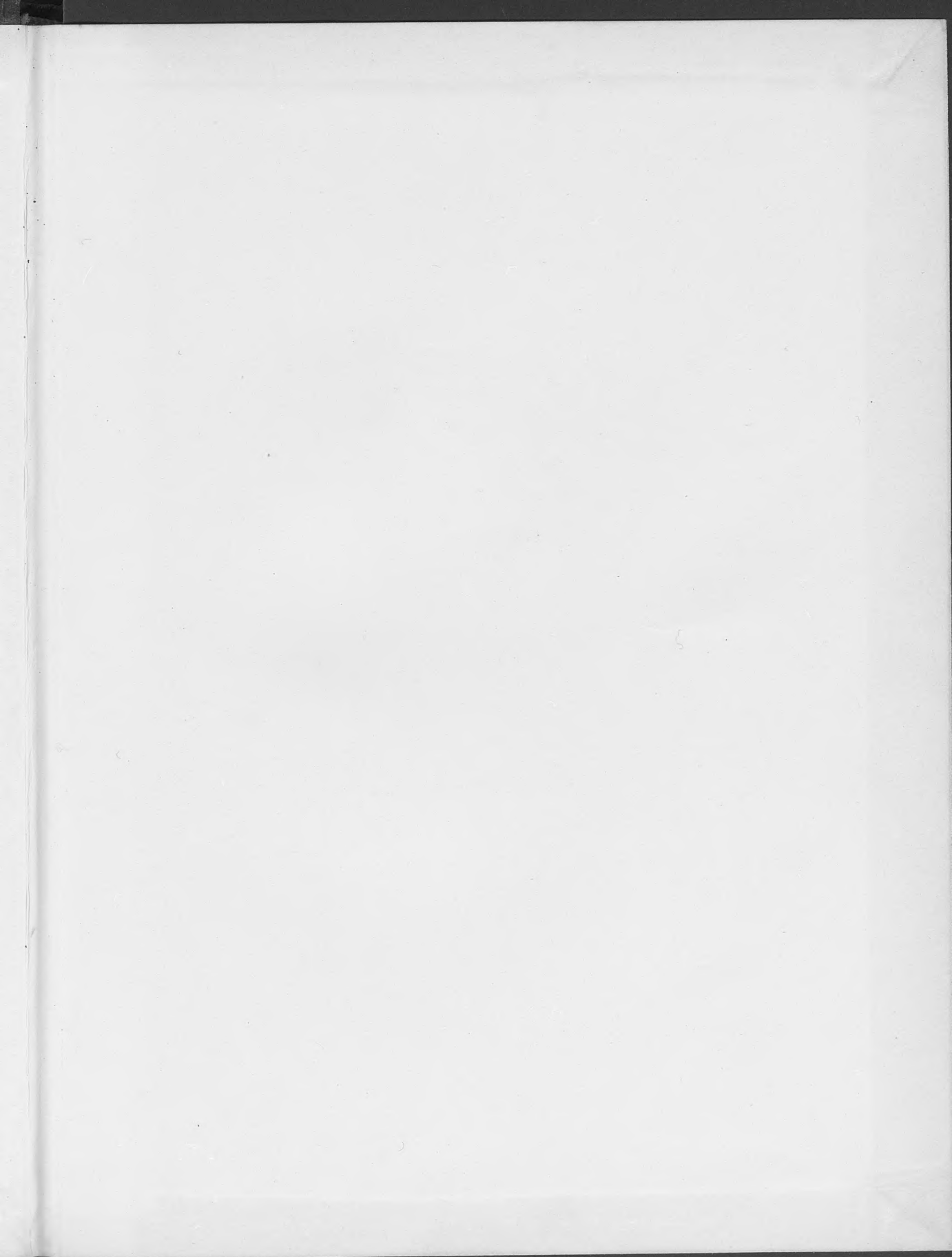
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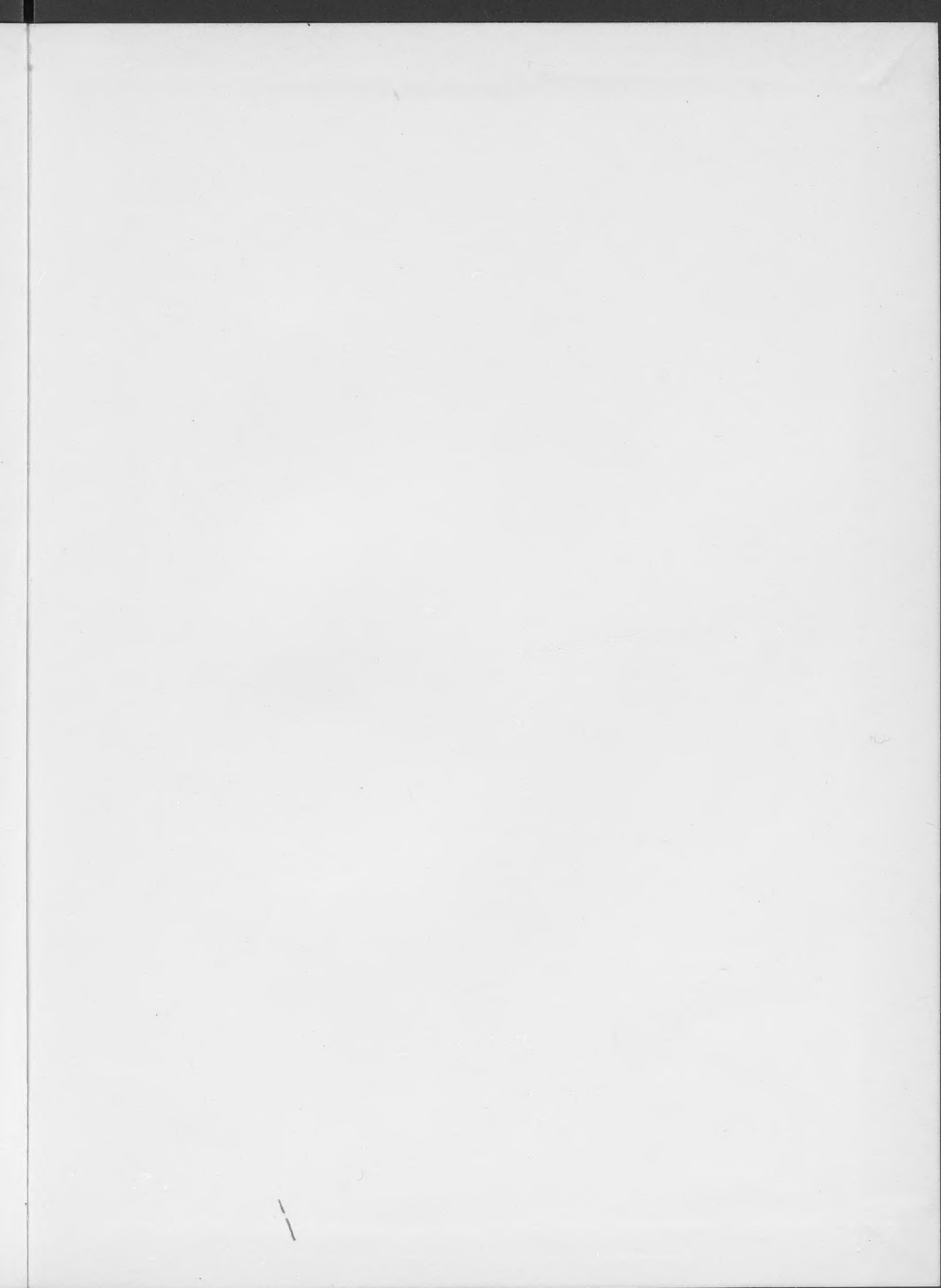
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PERIODS OF TYPOGRAPHY
SPANISH SIXTEENTH-CENTURY PRINTING

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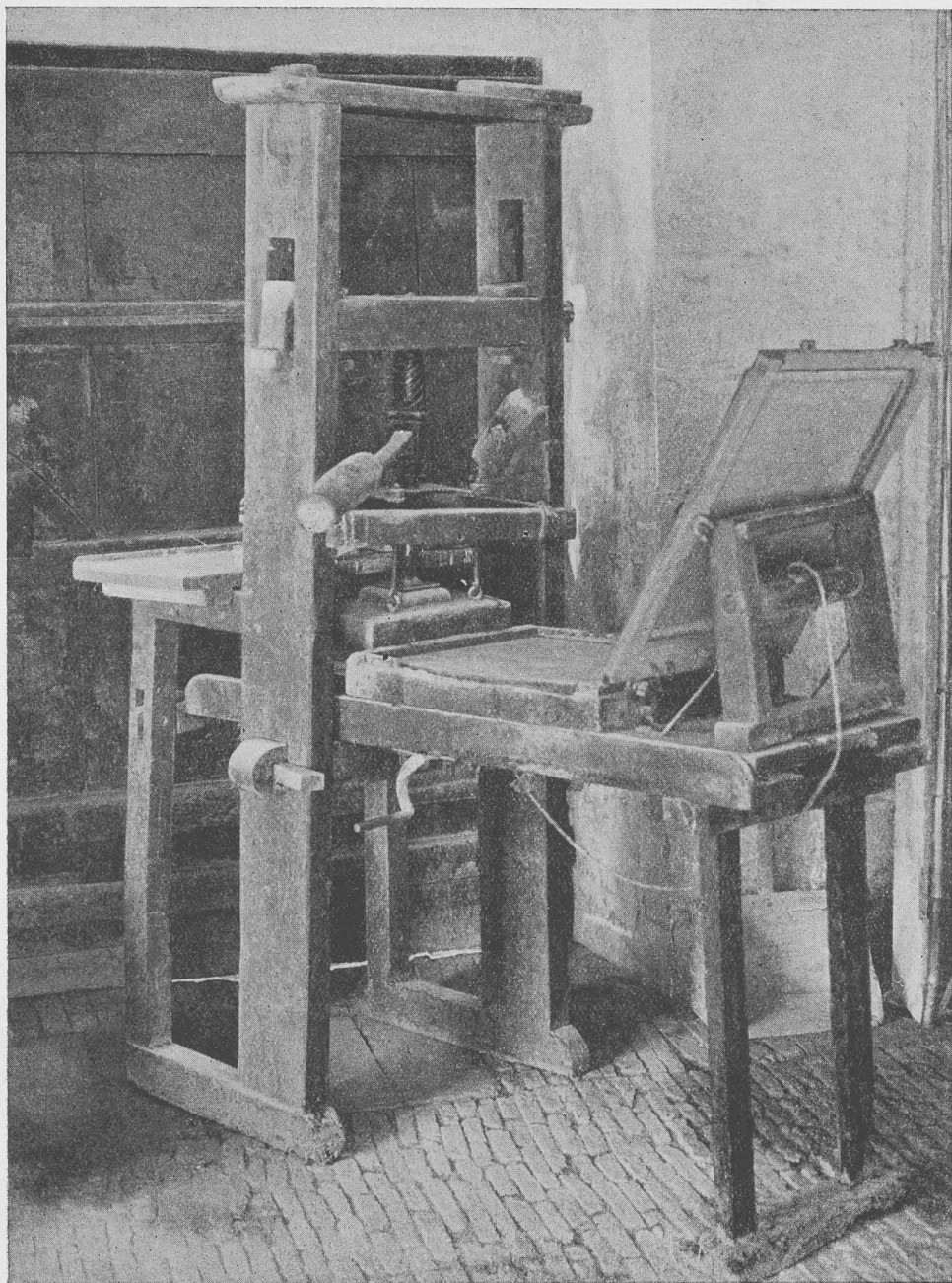


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PERIODS OF TYPOGRAPHY

SPANISH
SIXTEENTH-CENTURY
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NEW YORK
CHARLES SCRIBNER'S SONS

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SPANISH SIXTEENTH-CENTURY PRINTING

Spanish books of the fifteenth century have long attracted those interested in early printing quite as much as have the incunabula of any other country, and the productions of the first Spanish printing presses are well known to students and collectors, mainly through the works of Dr. Conrad Haebler, whose *Bibliografía ibérica del siglo XV* summarises the existing books and their printers, and whose more readable works, notably his *Geschichte des spanischen Frühdruckes in Stammbäumen*, published two years ago, provide a complete historical survey of this field.

Concerning Spanish printing of the sixteenth century, on the other hand, little of a general character has been written, and outside their own country Spanish books of this period are little known except to a few specialists and collectors.* Yet it is gradually becoming more widely acknowledged that Spanish printing does not abruptly lose all interest with the year 1500, that some of the finest productions of the early printing presses came from Spain, especially in the first quarter of the sixteenth century, and that the whole course of printing there during that century, as one would expect of a country with so marked an individuality, offers many points of contrast and of contact with the practice of other countries, and is well worth the attention of lovers of books and students of printing. The present brief

* Mr. D. B. Updike, in his masterly survey, *Printing Types: their History, Forms, and Use* (1922), mentions several bibliographies of the productions of separate towns, but can only refer the reader to two general works covering the century—one, the *Short-title Catalogue of Spanish Books printed before 1601 now in the British Museum*, the other a statistical account, *The Output of Spanish Books in the Sixteenth Century*, both by the present writer.

general survey and its accompanying illustrations are designed to encourage those anxious to surmount the artificial barrier set up by incunabulists, and to venture into the tempting fields beyond.

Printing was introduced into Spain rather late (1474) as a well-developed art by German craftsmen: before the end of the fifteenth century, presses had been set up by them or by native printers in about thirty different places. These two statements at once suggest a few historical and geographical observations, which may serve to explain various points in the history of Spanish printing that might otherwise be obscure to those unfamiliar with the Peninsula and its development.

In the first place, in 1474 Spain did not exist as the political entity which we now know. The Peninsula was at that time occupied by five kingdoms: the Christian kingdoms of Aragon, Castile, Navarre, and Portugal, and the Moorish kingdom of Granada. Yet in the very year that printing came to the land, an event took place which foreshadowed the amalgamation of these kingdoms realised just over a century later. In 1474 Isabella became Queen of Castile. She had married Prince Ferdinand of Aragon five years earlier, so that when in 1479 Ferdinand succeeded to his father's throne, the two principal kingdoms, Castile and Aragon, were united in the persons of these "Catholic Kings." In 1492 their combined forces overcame the Moorish kingdom of Granada, while in 1512 Ferdinand conquered that portion of the kingdom of Navarre which lay south of the Pyrenees. When therefore Charles I, the grandson of Ferdinand and Isabella, succeeded to the thrones of Castile and Aragon in 1516, the whole of Spain, as we now know it, came under a single rule. The various elements were united in the person of the Sovereign, who supplied the central policy;

but the different administrations remained, and Castile, Aragon, Catalonia, Valencia, and Navarre, for instance, each had their separate parliament.

Union within the Peninsula was followed by expansion abroad, which has a considerable bearing on our subject. In 1492, the year of the fall of Granada, Columbus discovered the New World. Castile, with its rivers running westwards and its ports facing the Atlantic, expanded on the American continent. This counterbalanced the Aragonese expansion that had long been taking place in the Mediterranean. By 1428 the Balearic Islands, Sardinia and Sicily formed part of the Aragonese dominions. During the latter half of the fifteenth century the kingdom of Naples, comprising the southern half of Italy, had been under an Aragonese prince, the bastard son of its conqueror, Alfonso V. After some transference of ownership about the turn of the century, it was conquered by Ferdinand the Catholic and annexed to Aragon by 1505. Spain was thus led to contend with France for dominion in Italy. In 1519 Ferdinand's grandson Charles lost his paternal grandfather the Emperor Maximilian; he thereupon succeeded to the Austrian dominions, including the Netherlands, and contended with France for the hegemony of Europe. Charles, now the Emperor Charles V, added the Duchy of Milan to his Italian possessions, investing his son Philip with it in 1540. Sixteen years later (1556) he abdicated, and the Spanish and Austrian dominions were split up. Charles's son and successor in Spain, Philip II, retained the Mediterranean and Italian possessions, the Franche-Comté, the Netherlands, and the territory acquired in the New World. He forcibly united Portugal with Spain in 1580; but the Northern Provinces of the Netherlands renounced their allegiance to him in 1581. Except for this, the Spanish posses-

sions remained unchanged till about the middle of the seventeenth century, Portugal achieving its independence first in 1640.

Charles V's vast European possessions involved him in enormous undertakings outside Spain. For the greater part of his time he was absent from the Peninsula on various European campaigns. This was not without effect for one aspect of our subject. There could be no settled Court, no regular royal residence, and so there was no recognised capital during his reign. The present capital of Spain, Madrid, had not established itself at the beginning of the period we are considering. There were, as stated above, separate parliaments for Castile, Navarre, Aragon, Catalonia and Valencia, and these met at various local centres: from the beginning of the sixteenth century to the year 1556, when Charles abdicated, the principal meeting-places of the Castilian parliament were Valladolid (ten times), Madrid (five times), Burgos (four times), and Toledo (three times). Charles' successor, Philip II, had spent a good deal of his early manhood away from Spain, Queen Mary of England claiming some portion of his time. He returned to Spain in 1559, from which year his personal government dates, and in 1560 he established Madrid as the *única corte*, the sole capital, and so it has remained ever since, except for the brief period when the Court was transferred to Valladolid at the beginning of the seventeenth century.

This non-existence of an official capital previous to the second half of the sixteenth century must be borne in mind when considering early Spanish printing. It explains the lateness of the introduction of printing into Madrid. It helps to explain the absence of any city in the Peninsula with a preponderating output, corresponding to London for England, and Paris for

France. The ultimate reason for this, however, lies in the geographical conditions of the country, whose average altitude is the second highest in Europe. The central portion consists of high tablelands cut off from each other by lofty mountain ridges, and deeply carved by large but generally unnavigable rivers. Communication by road between the different districts was, and in some cases still is, bad. We shall therefore not expect, as a rule, to find the art of printing spreading in Spain along the rivers and the trade-routes, as it did in and from Germany. We shall rather expect to find it establishing itself in the principal cities of well-defined districts. For geographical, as well as for political reasons, we shall not expect to find any city with a preponderating output.

With this preparation we may turn our attention to early Spanish printing, and to our real subject, Spanish printing in the sixteenth century. During the first quarter of a century in which printing was practised in Spain, presses were set up in about thirty different places, and these presses produced, as we may infer from the surviving specimens, about a thousand books. We need only notice here the chief cities. These mostly run in pairs. Seville, in the south, and Salamanca, in the middle west, vie with each other for first place; Barcelona and Saragossa, in the north-east, take a moderate second place; while Valencia, on the east coast, and Burgos, in the north, take a good third place. Toledo, in the centre, follows by itself at a considerable distance, heading a host of stragglers, mostly from the north and north-east: Valladolid, Lérida, Montserrat, Zamora, Pamplona, Tarragona, etc.

To the thirty printing centres of the fifteenth century in Spain there were added about another thirty during the sixteenth century, while the output of books during the latter century

was roughly ten times what it had been during the previous quarter of a century. It must not be assumed, of course, that printing was at any time carried on simultaneously in sixty different places throughout Spain. In some of the earliest printing centres the presses ceased to function before the end of the fifteenth century. In some of the centres established during the sixteenth century the presses were only active temporarily; in others they were not set up till late in the century. Córdoba and Madrid, for instance, both acquired printing presses in the year 1566, the ports of Bilbao and Cádiz not till 1578 and 1595 respectively; the explanation being that these places were either not so famous as they once were, or so famous as they now are, and that they long depended for their printing on neighbouring cities like Seville, Alcalá de Henares or Toledo, and Burgos.

It must be admitted that few of the new printing centres were of much importance as such; in fact, only two of them reached the first rank. This was natural, for the main districts were already well served by the chief printing centres of the fifteenth century. These, as given above,—Seville, Salamanca, Saragossa, Valencia, and Barcelona,—were of the first rank and of almost equal output in the sixteenth century; but they were rivalled by two of the new centres just mentioned: Alcalá de Henares and Madrid. It may be noted that these two places are topographically close together in the middle of Spain: typographically, however, they are far enough apart. Printing was introduced into Alcalá in 1502; the place soon came to the front as a printing centre with the founding of the University of Alcalá by Cardinal Ximenez de Cisneros in 1508; it maintained its position for the greater part of the century, declining towards the end. On the other hand, as has already been stated,

printing was not introduced into Madrid till 1566, shortly after it was made the capital; but its political position soon enabled it to outstrip the old-established centres, which it robbed of a good deal of their trade, especially its near neighbour Alcalá.

With all the above cities acknowledged as of the first rank on their productions over the whole century, two of the earlier centres with a small record, having accelerated their rate of production, move up to second rank. These are Toledo, the seat of the Primate of Spain, and Valladolid, which the Court often favoured before it decided definitely on Madrid. Both Toledo and Valladolid are fairly central, though on opposite sides of the central mountain chain, and both of them, like Alcalá, suffered towards the end of the century from Madrid's promotion.

One of the earlier cities of third rank, Burgos, merely retained its position during the sixteenth century. It was almost overtaken by a much younger rival, Medina del Campo, which was central and had a celebrated annual fair. Apparently for the latter reason it developed the bookseller as distinct from the printer in Spain: at a comparatively early date we find booksellers in Medina who sold books printed for them in other towns. Granada, one of the least of the fifteenth-century printing centres, but once the capital of the old Moorish kingdom in the south, achieved a respectable fourth rank during the sixteenth century; while Logroño, Pamplona, Córdoba, Tarragona, Lérida, and Huesca are the most productive of the minor centres, and are all that need be mentioned here.

This summary of the chief Spanish printing centres of the sixteenth century would be incomplete without some reference to an aspect of our subject which is, strictly speaking, outside our province in the present sketch—the printing of Spanish

books abroad. Spain was the great imperialistic power in the sixteenth century, and no country could boast of so many books printed abroad in its vernacular as could Spain. It was natural that Spanish books should be printed in the New World, which was discovered and largely ruled by Spain; but in the Old World, too, Spanish books were produced in many countries. Portugal, a foreign country before 1580, when as mentioned above it was annexed to Spain, produced Spanish books before as well as during the Spanish occupation. Educated Portuguese could and did read Spanish; some Portuguese authors wrote in Spanish; while the possibilities of the Spanish market were realised by the printers and booksellers of Lisbon, Coimbra, and Evora long before a pirated edition of *Don Quixote* was issued in Lisbon within a few months of its first appearance in Madrid.

The introductory remarks will have prepared the reader for the numerous Spanish books produced in Europe outside the Peninsula. Italy, owing to its long political and religious associations with Spain,—with Spanish kings conquering large parts of the country, and with Spaniards occupying the papal throne,—had a large Spanish population of officials, soldiers, and tradesmen. For these, and for the natives anxious to perfect themselves in the language of the governing race, Spanish books were printed from early times in ten Italian cities, the chief being Venice, Rome, and Milan. But the most important of the foreign producing countries was the Netherlands, which passed into Spanish hands in 1519. The Southern Provinces remained a Spanish possession for the rest of the century and beyond, and from about the end of the third decade Antwerp, one of the great printing centres of North-Western Europe, in the production of Spanish books rivalled numerically the Spanish cities of the second rank, while some important Spanish books

were printed there for the first time. It not only supplied the home market, but also utilised its facilities for export, and incidentally it was the chief source from which English readers obtained their Spanish books at this time. It completely overshadows Brussels, Louvain, Leyden, and Liège, where also a few Spanish books were printed.

The only other country which produced Spanish books in any quantity was France. Paris established a Spanish connexion through its famous *Horæ* at a very early date; but Lyons, being more favourably situated, has the better record as to numbers over the whole century. England produced a few Spanish books towards the end of the century, all of them printed in London except one. This last is a Spanish grammar, to which was appended Alfonso de Valdés' famous dialogue on the sack of Rome in 1527. Some of the few known copies bear a Paris imprint, but the book was really printed at the newly revived Oxford press in 1586. The Oxford printers could hardly foresee that in 1925 an American dealer would give £100 for a copy wanting the second half, which is not the least interesting portion of the book.

It only remains to add that Spanish books were occasionally printed in Germany and Switzerland, while one was printed in Bohemia, and one as far afield as Salonika, where Spanish Jews had found a refuge.

The principal foreign countries just mentioned not only produced Spanish books within their own borders; they also influenced, in different ways and in varying degrees, the development of the Spanish book in its native country during the sixteenth century. It is now time to give some account of the physical features of the Spanish book, and of the changes they underwent during the period under review.

Printing was introduced into the Peninsula by well-trained German craftsmen, and by the end of the fifteenth century the art had passed well beyond the elementary stage in most of the cities in which presses had been established. By this time the Spanish book was far from being the standardised product with which we are now familiar; but a distinct national style had been evolved. This style maintained itself for over half a century longer, before yielding to another that gradually became general throughout Western Europe. It is all the more interesting to us now because it differed widely from the style which replaced it—virtually the modern style—and because it affords many local varieties.

The German craftsmen first set up their presses at Valencia, which they reached by the sea-route from Italy, and the earliest books produced at Valencia—as also at Barcelona and Saragossa—were in roman type, the type generally used in the country from which the printers had just come. But the roman type soon gave way to the gothic type, which was more natural both to the German printers and to the Spanish readers. Roman type was used to some extent later in the fifteenth century both at Valencia and in the Castilian cities of Salamanca, Seville, and Burgos. It was most used at Salamanca, under the influence of the great humanist Antonio de Lebrija, whose prejudice against gothic type may be inferred from his reference, in his *Gramatica sobre la lengua castellana* (ch. 2), to the “distortion” of the roman characters by the Goths during their rule in the Peninsula.

The roman type, then, though favoured by Antonio de Lebrija and the classical scholars generally, and in spite of its clearness, gave way to the “distorted” type to which the Spaniards were accustomed, and the typical Spanish book of the early sixteenth century is in gothic type, a handsome, rounded gothic

type of heavy appearance, which never developed the somewhat jagged look of our own Black Letter. The types, like the books in which they were used, were rather large: the average text-type measured about 100 mm. per twenty lines, with a secondary type of about 80 mm. which could be used as a text-type for smaller books. To match these types the printers favoured heavy woodcut capitals, though some printers, especially in Seville, sought after contrasts by employing a light variety as well. Decorative accessories, when used, whether border-pieces, illustrations to the text, or printers' devices, were also heavy as a rule. The result in most cases is a general balance and grave dignity which are the most striking characteristics of the Spanish book of the early sixteenth century, as well as of its predecessors. Roman type was meantime not altogether neglected, but it was mainly confined to scholarly books. Italic type was not favoured, except in conjunction with roman type.

The standard Spanish book at the opening of the sixteenth century, then, was printed in gothic type. It was usually a folio—often in double columns—or a quarto; smaller volumes—mostly devotional or school books—were rare at first. This style continued unchallenged till towards the middle of the century. With the progress of time it underwent minor changes, and throughout it provides local variations in detail—to which the gothic book lends itself much more readily than the roman book. Types, woodcut capitals, and border-pieces especially show a pleasing variety from place to place and even from press to press, and thus generally enable unsigned books to be allotted at least to their place of origin, and in most cases to their printer. This variety reflects the various foreign influences that were absorbed in forming and developing the common style, as well as the various native regional elements.

Italy, from which printing had reached Spain—although its types, both roman and italic, were not generally accepted—continued to influence the decorative side of the book—the capitals, the borders, and the cuts. This is especially noticeable in the Mediterranean cities like Barcelona and Valencia, for the sea-route between Italy and Spain was the simplest, though there were of course land routes, by which Italian printers came to Spain in the sixteenth century. As was explained above, the political connexion between the two countries grew closer as the century advanced, and, as will be seen below, Italian models prevailed in printing in Spain, as they did in various branches of Spanish literature at a later stage.

German influence was, of course, strong everywhere at the beginning of the century, as the early German printers who settled in Spain kept up their connexion with the motherland. This was facilitated by the great trade-route which led from the Rhine valley to the Rhone valley, and passed from Perpignan, then in Spain, over the Pyrenees, following the course of the Tet and Segre rivers down to the Ebro valley near Saragossa. By this same route French influence, especially that of the great printing-centre Lyons, reached Spain. But for French influence, especially that of Paris, other ways were available—those taken by the pilgrims from all over Europe to the shrine of St. James at Compostela (in great favour about the turn of the fifteenth century), which converged on Burgos. Some important Italian printers who came to Spain seem to have followed the pilgrim way.

The only other influence that remains to be mentioned is that of the Netherlands. This was not directly felt till after the first quarter of the century, by which time the Netherlands formed part of the Spanish dominions. As with Italy, the sea-route to

Spain was the simplest; but the routes down the Rhine valley and through Paris were both available as well, and printers and books from the Low Countries doubtless reached Spain by all three.

When once the Spanish book was standardised as described above, its interior afforded no great scope for variety. Unless books were freely illustrated, the pages of text were necessarily uniform, except for the woodcut capitals opening prominent sections, or perhaps the woodcut borders—used more rarely as time went on—enclosing a prominent page. It was the title-page which afforded the printer his opportunity, and which consequently shows plentiful variety and progressive change.

By the beginning of the sixteenth century most Spanish books had their first leaf reserved for the title (usually accompanied by the author's name). But the printer liked to make his books attractive by decorating the title-page, even though they were not otherwise illustrated. Thus the title was commonly headed by a woodcut (or occasionally by a number of woodcuts). The woodcut tended to get supported or surrounded by small border-pieces; or both woodcut and title would be framed within larger and more elaborate border-pieces. Sometimes a frame in a single piece was used; but border-pieces were preferred, for the printer could use these in different combinations as his stock increased. Later the relations between the elements composing the title-page change, as the title moves up to accommodate information formerly reserved for the colophon at the end of the book. The rise of the publisher, as distinct from the printer, hastens the development of the imprint to which we are accustomed in books of the present day. By the time this has arrived, the title-page has assumed more or less its modern

aspect; but the later stages of this development took place after the gothic book had had its day.

The subject of the gothic book's decline may well be introduced by a few remarks on the title and text cuts, especially the former. The favourite themes for title cuts were a portrait of the author, or in the case of a work of history or fiction, a portrait of the hero or a scene connected with the story, or in official books a coat of arms. Portraits were readily forthcoming for authors and heroes of all centuries and climes, and it is sometimes charitable to suppose that they are all equally hypothetical. There are indeed a few fine contemporary portraits that are obviously good likenesses; but the majority of portrait cuts are merely decorative, and the same cut in its time plays many parts. A fine Seville cut which in 1503 represented St. James, the patron of Spain, fighting against the Moors—he is recognisable by his halo, the emblematic sword on his breast, and the cross, sword, and cockle-shell on his pennant—was transformed twenty-two years later into *Palmerin de Oliva*, the hero of a chivalresque romance, by removing the distinguishing halo, swords, and cross, while leaving the cockle-shell (Plate 19); ten years later still the same cut, with the cockle-shell also removed, serves for *Clarian de Landanis*, the hero of another chivalresque romance. The two figures shown in Plate 7 began life as two of the early kings of Aragon in a chronicle printed at Saragossa in 1509; here they represent the Emperor Charlemagne and one of his peers, while three other cuts from the chronicle did duty as Jesse, David, and Solomon in a Missal of 1510. Even more interesting are the two cuts at the head of Cortes' third report to the Emperor Charles V, printed at Saragossa in 1523 (Plate 18). These cuts had their origin in Mainz, and they provide a good example of early printing

material embarking on long-distance travel. In 1505 a profusely illustrated German edition of Livy was printed at Mainz. Before 1520 the original blocks used for this edition had passed through Lyons to Saragossa, where in that year the printer G. Coci produced with their aid an illustrated Spanish edition of Livy. A large number of the illustrations are printed from two blocks arranged side by side, a comparatively small number of blocks being used throughout the work in different combinations to represent a large number of scenes. The impartial and indefatigable gentleman who volunteered as ambassador-extraordinary, whenever Livy wished to despatch a mission from or to Rome, is seen in Plate 18 offering Cortes' report to the Emperor, a confirmed turncoat who but three years before was indifferently a Roman consul or a barbarian king or chieftain. Similarly a large cut on the verso of the first leaf of the report represents Cortes sailing the Atlantic in a vessel originally made in Germany to serve either for or against the Romans in the Mediterranean. It must be added that the cuts are more suited to the contemporary Cortes than to the classical Livy for which they were made: the sense of historical perspective was not highly developed in the artists of the time.

Very effective use was made by the early Spanish printers of coats of arms for decorative purposes, especially on the title-page, but also elsewhere. The royal or imperial coat of arms usually figures on the title-page of official publications—proclamations, collections of laws, etc.—which bulk largely in the sixteenth-century output, and all the important printers had their own particular design. Ecclesiastical, regional or local, and individual coats of arms are also fairly common, and are for the most part equally decorative. A number of examples

of the various kinds, usually in combination with border-pieces, will be found illustrated in the Plates.

The absence of a sense of historical perspective just referred to, which was general in renaissance times, and still more the growing failure to insist on congruity between the spiritual and the physical elements of the book, herald the decline into which Spanish printing began to fall after about the first half century of its existence. The Spanish printers of, roughly speaking, the first quarter of the sixteenth century produced books equal to the best turned out elsewhere. After that the quality of their books begins to deteriorate, more quickly in some places than in others. The standard was better maintained where the firm of one of the old masters, especially where the master himself, was long-lived; for instance, the firm of G. Coci in Saragossa, the Cromberger firm in Seville, the Junta firm in Burgos and Salamanca, Arnao Guillen de Brocar in Alcalá de Henares and elsewhere. As was natural, the decline tended to begin earlier in places where printing had been longer established. It is noticeably rapid in cities like Barcelona and Valencia, whose extra-heavy style required very careful press-work to make it successful. But the deterioration becomes general after 1530 in Spain, as in most other countries, which makes the rare exceptions the more remarkable.

Several causes combined to bring about the deterioration of the art of printing in Spain. Increased output and increased competition went hand in hand. Greater production involved the absorption into the craft of larger numbers of workmen, who had neither the training, nor the tradition, nor the opportunity of acquiring the purer taste of their predecessors. With the extension of a printer's business, his stock of types increased and became very diversified. More especially his ornamental

capitals and his woodcuts accumulated, till he found himself in possession of a large and motley assortment—both as to size and treatment—upon which he, or rather his compositors, drew without discrimination: some quite early Seville books, for instance, show a ruthless accumulation of odd border-pieces on the title-page. As a result, the old uniformity—the suitable blending of type, capitals, and decorations—disappeared; and this process was accentuated as Italian influences reappeared towards the middle of the century, and essentially roman and essentially gothic elements were freely mixed. An ill-assorted assembly of types, capitals, and perhaps also woodcuts, becomes characteristic of books of any length, and this could not help but corrupt the taste of all connected with the craft. The workman found less and less inducement to turn out artistic work, owing to the nature of his materials, and he allowed his press-work to deteriorate. In this he was assisted by the quality of the paper, for increased demand tended to exhaust the supply of good paper, and inferior paper had perforce to be used. On top of all this came the impoverishment of Spain through the European wars of Charles V and Philip II, for the country's wealth was drained to support the ambitious foreign policy of these Sovereigns. The economic results of this policy were already being felt during the second quarter of the century. By hastening the decline of the gothic book they expedited the reinstatement of the roman book. Between a well-printed gothic book and a well-printed roman book the question of superior legibility is largely a question of habit. When both are badly printed, the gothic book cannot compete with the roman, and the substitution of the former by the latter is only a matter of time. In Spain the substitution was facilitated by the practice of Italy, largely in Spanish occupation, and by the

example and competition of the Netherlands, a Spanish possession, and, to a lesser extent, of France, where the finest printers of roman books flourished in the second quarter of the century. From these countries too—Italy, France, and the Netherlands, and during this same period—Spain began to acquire the habit of the smaller book. Smaller sizes—octavo and less—first appear with any regularity during the third decade, but they are not very numerous till towards the middle of the century; the reintroduction of roman type helped them, for roman type is much more suitable than gothic for a smaller page.

For rather more than a third of the sixteenth century, roman type had only been used for a limited number of scholarly books, and these were mostly printed in the University towns, such as Salamanca and Alcalá de Henares. From the early 'forties, however, the roman book began to thrive gradually at the expense of the gothic book. The year 1543 is a convenient date from which to trace the growing change of style. In that year there appeared in Barcelona a famous book of verse: *Las obras de Boscan y algunas de Garcilasso de la Vega*. This book, which succeeded in imposing Italian models on Spanish poetry, was appropriately printed in roman type, of a crude early Italian pattern which had occasionally been used before in Barcelona. Italian influences, which now became so strong in Spanish literature, both poetry and prose, not unnaturally affected the physical side of Spanish books. From this time onwards the roman book began to invade the province of the gothic book. The advance began earlier, and the progress was more rapid in some places than in others. The presence of Italian firms in a city—such as the Juntas and the Portonariis in Salamanca—naturally helped the roman cause there; so too did the advent of a Netherlander—like that of J. Mey to Valencia—for Spanish

books printed in the Netherlands were all in roman type. By the beginning of the 'sixties the roman book was clearly prevailing over its rival. Its complete victory dates from 1566, the year in which printing presses, using roman type, were introduced into Madrid, for Madrid had recently been made the sole capital, and as such it set the fashion for the whole country. After that date, gothic books are in a small minority, for gothic type was only used for a few reprints of very popular books, to which the old tradition still clung. It may be noted that, along with roman type, italic type came into greater favour; but it is not often found alone. Its chief use is to distinguish particular sections in roman books, for italic type at once contrasts strongly with roman type in appearance and balances it well in weight.

The change from gothic to roman type involved a complete break with the established Spanish tradition; it consequently brought other changes in its train: capitals, ornaments, and illustrations had now to match type-pages of much lighter appearance. On the title-page, borders had for long tended away from the gothic towards the renaissance style—the pseudo-classical and plateresque which prevailed in other branches of Spanish art. In the rest of the book the change came rather late and was gradual, with the result that gothic and roman elements were mixed, and taste was degraded. Further, the change took place while the country was in a poor economic condition, and Spanish printing—like that of most other countries—was on the decline. As a consequence, the Spanish printers in general were not so successful with the roman book as with the gothic. They cannot compare with the French printers of the middle period of the sixteenth century, or with the Netherlands printers who won the primacy in printing after the religious wars had brought about a decline

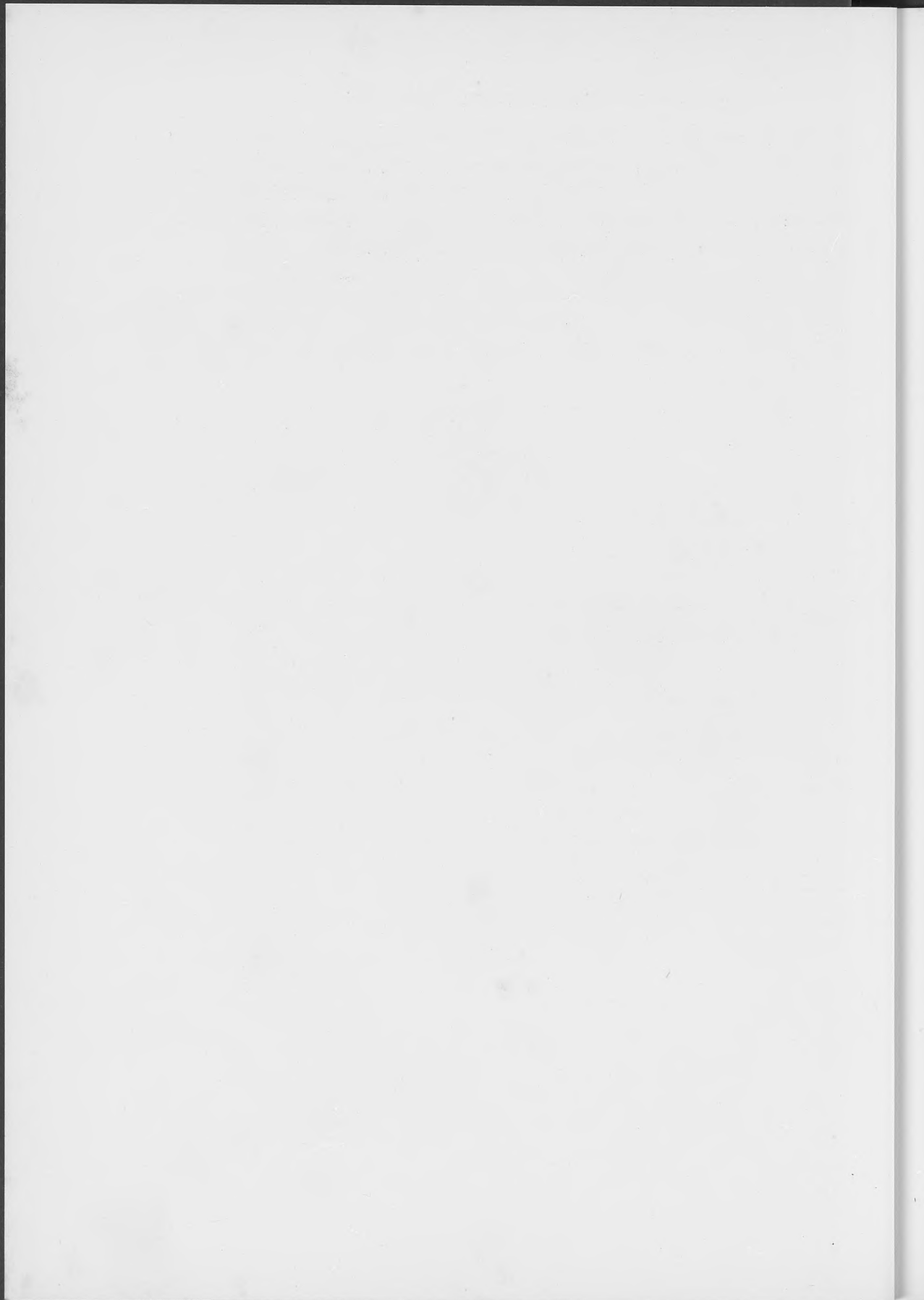
in France. There were a number of printers in various places who produced business-like roman books during the latter half of the century; but fine books are comparatively rare, and they are generally found to be printed for some wealthy individual, institution, or corporation.

One last change that occurred during the sixteenth century remains to be noted. Book-illustration had from the beginning shared in the general decline; as time went on woodcuts became less frequent and, with rare exceptions (see, for example, Plate 41), coarser. During the last twenty years of the century, however, an attempt was made to raise the standard of book-illustration by introducing new methods. Metal cuts had occasionally been used by the early printers, but they imitated the prevailing woodcuts. About 1580 copper-plate engravings began to appear in Spanish books. The new method of illustration was introduced from abroad, and we find French and Netherlands engravers working in Spain—the fine portrait of the future Philip III shown on Plate 49 is signed by a Netherlander. Spanish engravings are not all up to this standard, but the clearness of their lines usually sets off the rough press-work of the books in which they are found. As a general rule, both the press-work and the materials in Spanish books printed around the turn of the sixteenth century are poor, and some of the most notable books of the best period in Spanish literature are inferior specimens of the printer's art. Spain was not alone in this respect: among others, both Cervantes and Shakespeare were unworthily presented to their original public.

The above general sketch of the development of Spanish printing during the sixteenth century must now be supplemented by descriptions of the Plates used as illustrations. With the exception of the frontispiece, these are all selected from

SPANISH SIXTEENTH-CENTURY PRINTING

books in the British Museum; they are arranged chronologically, to give some idea of the growth of the Spanish book in the principal centres. The notes in the List of Plates below will serve to introduce the reader to as many of the chief sixteenth-century printers as the limited material allows.



LIST OF THE PLATES

Plate 1 (Frontispiece). A sixteenth-century Spanish printing press, now in the Museo Provincial, Gerona.

Plates 2 and 3. Ludolphus de Saxonia: Vita Christi. Stanislao Polono, Alcalá de Henares, 1502-1503. Pt. 1, title-page, and pt. 2, fol. ii recto. Reduced from 245×170 mm. and 262×172 mm.

This handsome book, in four large volumes, is the first book printed in Alcalá de Henares. The printer, a Pole, came from Seville, where he had been printing since 1491. The title-page combines two of the usual ornamental motives—a topical woodcut and the royal arms. The former depicts the author presenting a volume of his work to the "Catholic Kings," Ferdinand and Isabella; the latter incorporates the emblem of Granada, reconquered by those Sovereigns in 1492. The printer brought his types and woodcut capitals from Seville.

Plate 4. Compilacion de los establecimientos de la orden de cavalleria de Santiago del Espada. J. Pegnicer, Seville, 1503. Sig. b 1 recto. Reduced from 225×145 mm.

The printer, Johann Pegnitzer, was a German who had practised in Seville since 1490. The woodcut capitals, white on black, in this and the preceding plate, are naturally somewhat similar in style. Here the "P" encloses an appropriate figure of St. James. The compositor's care over the make-up of his page is shown by the bridge of text between the two columns, to support the rather broad capital.

Plate 5. Marquilles, J. de. Comentaria super usaticis Barchin. J. Luschner, Barcelona, 1505. Fol. 1 recto. Reduced from 253×178 mm.

The plate shows the heavy style of woodcut favoured in the eastern coast towns, as well as characteristic Barcelona types and capitals. The printer, a German, had worked at Barcelona or Montserrat since 1495, and had printed several Service-books—hence his miscellaneous border-pieces, which, however, are here well composed.

LIST OF THE PLATES

- Plate 6. Tovar, F. Libro de musica. J. Rosenbach, Barcelona, 1510. Fol. xxvi recto. Reduced from 219 × 140 mm.

Johann Rosenbach had worked in Barcelona and elsewhere since 1492—partly in association with his compatriot Luschner. He had a long career, and printed many fine books of very individual character in Barcelona, Tarragona, Perpignan, and Montserrat. The present book is interesting because the musical notes are supplied in manuscript, as in some of the printer's Service-books, though music had been printed in Seville as early as 1492, as well as in several other places a little later.

- Plate 7. Romance del conde Dirlos. [G. Coci, Saragossa, c. 1510.] Sig. a 1 recto.

A simple print of a popular ballad—perhaps the earliest single issue of a Spanish ballad that has survived—from the press of Georg Coci, a German, who took over a renowned Saragossa press at the end of the fifteenth century, and made it one of the most renowned presses of the sixteenth century.

The type is the favourite Saragossa text-type of the period. For remarks on the woodcut figures, see above, p. 18.

- Plate 8. Petrarch. Los seys triunfos. Arnao Guillen de Brocar, Logroño, 1512. Title-page. Reduced from 243 × 153 mm.

The printer, of uncertain nationality, began work at Pamplona in 1492 (or earlier), and practised later at Logroño, Valladolid, Alcalá de Henares, Burgos, and Toledo. He was one of the most prolific and, as will be seen later, one of the most justly famous printers of the early sixteenth century.

The title-page of the present book shows the use, above the title, of a very decorative coat of arms, that of the Count Fadrique Enriquez de Cabrera, Admiral of Castile—hence the chain of anchors surrounding the arms.

- Plate 9. Question de amor. D. de Gumiel, Valencia, 1513. Title-page. Reduced from 267 × 153 mm.

The printer, Diego de Gumiel, is the first undoubted Spaniard to figure in this list. He began work at Barcelona in 1494, passing from there to Valladolid and afterwards to Valencia. He used very handsome woodcut capitals, white on black background, and a similar device (see Plate 50).

The book is an early *roman à clef*, as is indicated at the end of the title: la mayor parte de la obra es istoria verdadera. Narrow border-pieces appear on both sides of the woodcut above the title.

LIST OF THE PLATES

Plate 10. Virgil: Opera omnia. G. Coci, Saragossa, 1513.
Sigs. L 8 verso and M 1 recto. Reduced from 159 × 75
and 163 × 90 mm.

For the printer, see note to Plate 7. Coci selected a roman type for this classical author, and was as successful with it as he was with his gothic types.

Plate 11. The Complutensian Polyglot Bible. Arnao Guillen de Brocar, Alcalá de Henares, 1514-1517. Title-page to the first part of the Old Testament. Reduced from 268 × 206 mm.

This, the first polyglot Bible, was promoted by Cardinal Ximenez de Cisneros, who entrusted the printing to Brocar, calling him for that purpose to Alcalá, where he had recently founded a University. The successful carrying through of his task places Brocar in the front rank of printers of all time.

The title-page reproduced shows the title and the Cardinal's coat of arms enclosed within a frame of woodcuts and border-pieces. This title-page is a special one found in very few copies.

Plate 12. Musaeus. Ποιημάτων τα κατ' Ἑρώ καὶ Λέανδρον.
[Arnao Guillen de Brocar, Alcalá de Henares, 1514.]
Last page.

Printed in the Greek type cut for the polyglot New Testament. This bold type was based on old Greek manuscripts; it departed altogether from the evil Aldine model in general use, which was based on contemporary cursive and highly contracted Greek handwriting. The Alcalá type was copied in recent times by Mr. Robert Proctor for his reprints of Aeschylus and Homer.

Plate 13. Aureum opus regalium priuilegiorum Valentiae.
D. de Gumiel, Valencia, 1515. Title-page. Reduced from 242 × 162 mm.

A fine example of the use of local arms—those of the old kingdom of Valencia—as a title-page decoration. The treatment in white on black background was much favoured by this printer, for whom see note to Plate 9.

LIST OF THE PLATES

- Plate 14. Ciruelo, P. *Cursus quatuor mathematicarum artium liberalium*. Arnao Guillen de Brocar, Alcalá de Henares, 1516. Book 2, sig. B 4 recto. Reduced from 252 × 162 mm.

A skilfully printed book for the Schools—hence the roman type, in conjunction with which italic type might have been expected instead of gothic. The diagrams follow the fashion set by Ratdolt at Venice. For the printer, see note to Plate 8.

- Plate 15. *La cronica del conde Fernan Gonçales*. Fadrique Aleman, Burgos, 1516. Sig. b 4 verso.

The printer, Friedrich Biel, originally from Basel, began work in Burgos in 1485, the present book being produced towards the end of his career.

The book is a popular history of a local hero, and the page shown is illustrated in a manner typical of Burgos books of this size for about half a century.

- Plate 16. Perez de Guzman, F. *Cronica del rey don Juan el Segundo*. Arnao Guillen de Brocar, Logroño, 1517. Sig. B 8 verso. Reduced from 273 × 191 mm.

Shortly after printing the polyglot Bible at Alcalá de Henares, Brocar (for whom see note to Plate 8) printed this handsome book at his Logroño office by command of the Emperor Charles V, who made him the royal printer.

The page shown faces the opening of the text; it is one of three fully illustrated pages in the book.

- Plate 17. *Libro de medicina llamado Compendio de la salud humana*. Jacobo Cromberger, Seville, 1517. Sig. g 2 verso. Reduced from 210 × 139 mm.

Jacobo Cromberger, another German, is the first purely sixteenth-century printer to figure in this list: he continued from 1503 the Seville press of Stanislao Polono, with whom he became associated the year before. He and his son built up the best and most enterprising firm in the south of Spain, which was responsible for introducing the art of printing into America.

The page shown is in the favourite Seville text-type; it illustrates the statement on p. 15 above as to the "contrasty" woodcut capitals used by the Seville printers.

LIST OF THE PLATES

Plate 18. Cortes, H. Carta de relacion. G. Coci, Saragossa, 1523. Title-page. Reduced from 238 × 157 mm.

For the printer, see note to Plate 7, and for the woodcuts on both sides of the first leaf of this book, see above, p. 18.

Plate 19. Palmerin de Oliva. J. Varela, Seville, 1525. Title-page. Reduced from 265 × 166 mm.

Juan Varela, a native of Salamanca, was printing in Granada early in 1505, perhaps late in 1504. He afterwards printed in Toledo, as well as in Seville, in which latter city he was a worthy rival of the Crombergers.

For remarks on the title-page cut, see above, p. 18.

Plate 20. Las notas del Relator. A. de Melgar, Burgos, 1525. Title-page. Reduced from 218 × 150 mm.

Alonso de Melgar, who printed in Burgos from 1519 to 1525, doubtless forms the connecting link in that city between two more famous printers, Friedrich Biel, already mentioned, and Juan de Junta, mentioned below.

The title-page shows the title within a single-piece renaissance frame which balances the gothic type well. This frame had belonged to Melgar's predecessor, "Fadrique Aleman," as the device in the lower section proves. Particulars as to place and date of printing here occur on the title-page.

Plate 21. Gamaliel. J. Joffre, Valencia, 1525. Fol. lxxviii verso.

Juan Joffre began printing in 1502 at Valencia, where he was one of the chief printers for more than a quarter of a century.

The page reproduced shows a miscellaneous collection of border-pieces, but neatly arranged, round the main cut—the Flight into Egypt.

Plate 22. Fernandez de Oviedo y Valdes, G. De la natural historia de las Indias. R. de Petras, Toledo, 1526. Title-page. Reduced from 245 × 158 mm.

Ramon de Petras printed a number of good books at Toledo in the short period 1524–1527. The title-page of the most important of these is here reproduced.

The title, with the imperial arms above it, is enclosed within four renaissance border-pieces, of a kind which became common in various places about this time.

- Plate 23. *Manuale secundum consuetudinem ecclesie Salmanticensis*. J. de Junta, Salamanca, 1532. Fol. xx verso. Reduced from 189 × 120 mm.

Juan de Junta belonged to the celebrated Florentine family of printers. He came via Lyons to Spain, where he appears to have taken over the Burgos business of A. de Melgar in 1526 (see note to Plate 20). He started another press in Salamanca in 1532. Members of the Junta family continued printing in Burgos and Salamanca till late in the century.

The Manual was the first book printed by Juan de Junta in Salamanca. The page shown illustrates the style of the moderate-sized Service-book, with printed musical notes, in use at this time.

- Plate 24. Tomich, P. *Historias e conquistas dels excellentissims e catholics Reys de Arago*. C. Amoros, Barcelona, 1534. Title-page. Reduced from 261 × 165 mm.

Carlos Amoros, a native of Provence, began printing in Barcelona in 1509, and produced, among other books, a number of official local publications between that date and 1554.

The title-page reproduced shows the arms of Aragon below the title, the whole enclosed in four border-pieces. Cf. note to Plate 22.

- Plate 25. Josephus. *De belo judayco*. Juan Cromberger, Seville, 1536. Title-page. Reduced from 257 × 168 mm.

The printer was first partner and then successor to Jacobo Cromberger, who was no doubt his father. See note to Plate 17.

The title is enclosed within rather light borders—previously used in a 1532 edition of the same work and in a 1535 edition of *La historia general de las Indias*—contrasting with the heavy type. Cromberger at this time generally used borders similar to those shown in Plates 22, 24 and 26.

- Plate 26. Beuter, P. A. *Primera part de la historia de Valencia*. [F. Diaz Romano,] Valencia, 1538. Title-page. Reduced from 266 × 163 mm.

Francisco Diaz Romano succeeded Juan Joffre (see note to Plate 21) in 1528, and printed in Valencia till the end of the next decade.

Above the title are the arms of Valencia, the whole being surrounded by four border-pieces—the Valencian variants of the pattern seen in Plates 22 and 24.

LIST OF THE PLATES

- Plate 27. Aranzel de los derechos que han de llevar los escri-
vanos. Juan de Brocar, Alcalá de Henares, 1543.
Title-page. Reduced from 249×157 mm.

Juan de Brocar succeeded in 1538 to the Alcalá and Logroño businesses of his father, Arnao Guillen de Brocar, for whom see note to Plate 8.

The title-page is mostly taken up by one of the elaborate forms of the imperial arms used in official publications during the middle period of the century.

- Plate 28. Boscan Almogaver, J. Las obras de Boscan y
algunas de Garcilasso de la Vega. C. Amoros, Barce-
lona, 1543. Fol. xix recto.

For the printer, see note to Plate 24. For the book and type, see above, p. 22.

- Plate 29. Quaderno de algunas leyes. P. de Castro, Medina
del Campo, 1544. Title-page. Reduced from $238 \times$
 148 mm.

Pedro de Castro appears as a printer in Salamanca in 1538. Two or three years later he was printing in Medina del Campo for the local bookseller Guillermo de Millis.

The title-page shows the elaborate imperial coat of arms used by the book-seller and his successors in their official publications.

- Plate 30. Episcopi Gerundensis Paralipomenon Hispaniae libri
decem. Granada, 1545. Title-page. Reduced from
 264×157 mm.

The press belonged to Sancho de Lebrija, the son of the great humanist Antonio de Lebrija, and was set up by him in 1534 in his house at Granada to print his father's works.

The title-page shows a form of the imperial arms, and grotesque and classical border-pieces, well adapted to the roman type, which the son of Antonio de Lebrija naturally favoured. See above, p. 14.

- Plates 31 and 32. Yciar, J. de. Recopilacion subtilissima
intitulada Orthographia pratica. B. de Nagera, Sara-
gossa, 1548. Sigs. A 4 verso and C 5 recto.

Bartolome de Nagera continued the press of his father-in-law G. Coci, for

LIST OF THE PLATES

whom see note to Plate 7. At first he was associated with Pedro Bernuz ; but after a short time the two parted company, and independently carried on Coci's press for another third of a century.

The first plate is a good specimen of a contemporary portrait—that of the Basque writing-master Juan de Yciar, the father of Spanish calligraphy. It is signed by Jean de Vingles, a Frenchman, to whose work, along with that of Yciar, the Saragossa press owes much of its fame during the middle period of the century.

The second plate shows a sturdy italic type—now coming into favour—surrounded by a border of printer's flowers.

Plate 33. Yciar, J. de. *Arithmetica practica*. P. Bernuz, Saragossa, 1549. Title-page. Reduced from 255 × 169 mm.

For the printer, see note to Plates 31 and 32.

The frame enclosing the title, although here found with gothic type, illustrates the changing style of decoration that accompanied the growing use of roman type in Spanish books.

Plate 34. Yciar, J. de. *Arte subtilissima por la qual se enseña a escrevir perfectamente*. P. Bernuz, Saragossa, 1550. Sig. K 8 verso.

For the printer, see note to Plates 31 and 32.

In this work—a second edition of Yciar's *Orthographia pratica*—ornamental woodcut border-pieces, signed by Juan de Yciar and Jean de Vingles, surround the pages of text, instead of the printer's flowers used in the first edition (see Plate 32).

Plate 35. Homer. *De la Ulyxea XIII libros*. A. de Portonariis, Salamanca, 1550. Fol. 218 recto.

Andrea de Portonariis was of Italian origin, and, like Juan de Junta, appears to have come to Spain via Lyons. In 1547 he appears in Salamanca, where he worked for some twenty years, while members of his family carried on the press for another twenty years.

The finely printed *Homer* is one of the few literary texts printed in Spain during the sixteenth century wholly in italic type, which in this case is French in style.

Plate 36. Pisador, D. *Libro de musica de vihuela*. Salamanca, 1552. Fol. vi verso. Reduced from 255 × 166 mm.

An elaborate piece of music-printing, done in the author's own house. The

LIST OF THE PLATES

page reproduced, showing voice part and lute accompaniment, illustrates a style of music book printed in Spain from about the middle of the century onwards.

- Plate 37. Texeda, G. de. *Cartas mensageras*. S. Martinez, Valladolid, 1553. Title-page.

The printer worked at Valladolid for about twenty years, from 1549 onwards.

The book is printed in gothic type, but roman type is used on the title-page, the ornamental frame (of the same family as that shown on Plate 33) being better suited to the latter type than to the former.

- Plate 38. Villegas, A. de. *Comedia llamada Selvagia*. J. Ferrer, Toledo, 1554. Title-page.

Juan Ferrer began printing in Toledo in 1547. He was associated with and succeeded by his brother Miguel, after whose death, about 1568, the press continued for some years under its old name.

The Ferrers printed a number of popular books in the traditional style. The title-page of a play here reproduced has shaded arabesque border-pieces which balance the title and woodcut they enclose.

- Plate 39. *Quaderno de las cortes (1532-1534)*. Juan de Canova, Salamanca, 1557. Title-page. Reduced from 240 × 160 mm.

Juan de Canova, the son of a fellow-countryman and partner of Juan de Junta, printed in Salamanca from the early 'fifties to the late 'sixties.

The title-page reproduced shows the adaptation of the royal arms for use with roman type. The printer's name appears for the first time in these plates on the title-page. Hitherto it has only been suggested by marks or monograms in border-pieces.

- Plate 40. Montemayor, J. de. *Los siete libros de la Diana*. Valencia, [1559?]. Title-page.

This book bears no printer's name, but it was produced in the house of Juan Mey, who began printing in Valencia in 1543, and died two or three years before the present book appeared. Mey came from the Netherlands and systematically used roman type. With the arms of the dedicatee between the title and the imprint, the title-page approaches the modern standard.

- Plate 41. La Marche, O. de. El cavallero determinado. Juan Batista [de Terranova], Salamanca, 1560. Fols. 20 verso and 21 recto. Reduced from 148 × 104 mm. and 140 × 78 mm.

This work is really a specimen of a Spanish book printed abroad, for it consists of the sheets of an Antwerp edition of the poem, printed in 1555, reissued with a new preliminary quire by a Salamanca printer.

The woodcuts in the volume, which are much above the average for this period, are signed A, who is identified with the famous craftsman, Juan de Arphe. They were also used in a Barcelona reprint of 1565.

- Plate 42. La regla y establecimientos de la orden de Santiago del Espada. A. de Angulo, Alcalá de Henares, 1565. Sig. A 5 recto. Reduced from 237 × 138 mm.

Andres de Angulo began printing in Alcalá in 1560, and worked there for nearly twenty years. He possibly learned his trade in the Netherlands, and perhaps for that reason was very successful with roman and italic types, which replaced the gothic types during his career.

The above book, printed for a famous Order of Chivalry, has several handsome decorated pages, as well as fine pages of pure typography in roman and italic types.

- Plate 43. Monardes, N. Historia medicinal de las cosas que se traen de nuestras Indias Occidentales. A. Escrivano, Seville, 1574. Title-page to pt. 2.

Alonso Escrivano printed in Seville from 1567 till towards the end of the next decade.

The above work is well printed in the now prevailing roman type, with many illustrations of plants. The page reproduced shows the tobacco plant.

- Plate 44. Index et catalogus librorum prohibitorum. A. Gomez, Madrid, 1583. Fol. 7 recto.

Alonso Gomez was one of the founders of the first Madrid press in 1566. He died the year after the above book was printed.

Early Madrid books are not generally very attractive, but the present work—partly in roman and partly in italic types—is an official publication issued by the Cardinal Archbishop of Toledo, and is exceptionally well printed.

The page reproduced shows the woodcut capital accommodating itself more and more to the new types.

LIST OF THE PLATES

Plate 45. *Traslado de las constituciones de la Capilla Real de Granada*. H. de Mena, Granada, 1583. Title-page. Reduced from 249 × 144 mm.

Hugo de Mena had been printing in Granada since 1558, at first with Rene Rabut, and afterwards alone. He was possibly connected with the press set up by Sancho de Lebrija, for whom see note to Plate 30.

The title-page reproduced is quite modern in placing a full imprint separately at the foot.

Plate 46. *Missale Romanum*. G. Foquel, Salamanca, 1587. Page 1 of text. Reduced from 254 × 178 mm.

Guillermo Foquel began printing in Salamanca in 1587, and later worked in Madrid. His whole career lasted only six or seven years.

Foquel's Missal is a well-printed book, contrasting strongly in style with the Missals in vogue during the first half of the century. Not only has roman type replaced the traditional gothic, but the newly introduced copper-plate engraving has replaced the woodcut. The book contains several large and small engravings, and the border reproduced will give an idea of the technical skill with which they are executed.

Plate 47. *Salinas, F. De musica libri septem*. Hæredes C. Bonardi, Salamanca, 1592. P. 308. Reduced from 228 × 139 mm.

Cornelio Bonardo took over an old-established Salamanca press in 1586. He died during the year in which the above book was printed.

The page reproduced shows the change in the style of music-printing. It also shows how successfully the printer grappled with the problem of setting up this rather difficult text-book.

Plate 48. *Ribadeneira, P. de. Vida del P. Ignacio de Loyola*. P. Madrigal, Madrid, 1594. P. 262. Reduced from 250 × 162 mm.

Pedro Madrigal began printing in Madrid in 1586. He died in 1594, and his business afterwards passed into the hands of Juan de la Cuesta, the printer of *Don Quixote*. He and Luis Sanchez (see note below) were the best of the sixteenth-century Madrid printers.

The page reproduced gives a sample of the printer's italic type. It also illustrates the influence of copper-plate work on the woodcut capitals, and more especially on the head- (and tail-) pieces, now coming into fashion.

LIST OF THE PLATES

Plate 49. Garibay y Zamalloa, E. de. *Ilustraciones genealogicas de los reyes de las Españas*. L. Sanchez, Madrid, 1596. P. 6. Reduced from 317×227 mm.

Luis Sanchez continued the press set up by his father Francisco in 1572, and became a worthy rival of Pedro Madrigal (see preceding note).

With its folding genealogical tables, this large volume is perhaps the finest piece of elaborate printing produced in Spain during the second half of the century. The engraved portrait of the future Philip III is by Pierre Perret, who came from the Netherlands. He is known for his engraved plans and views of the Escorial.

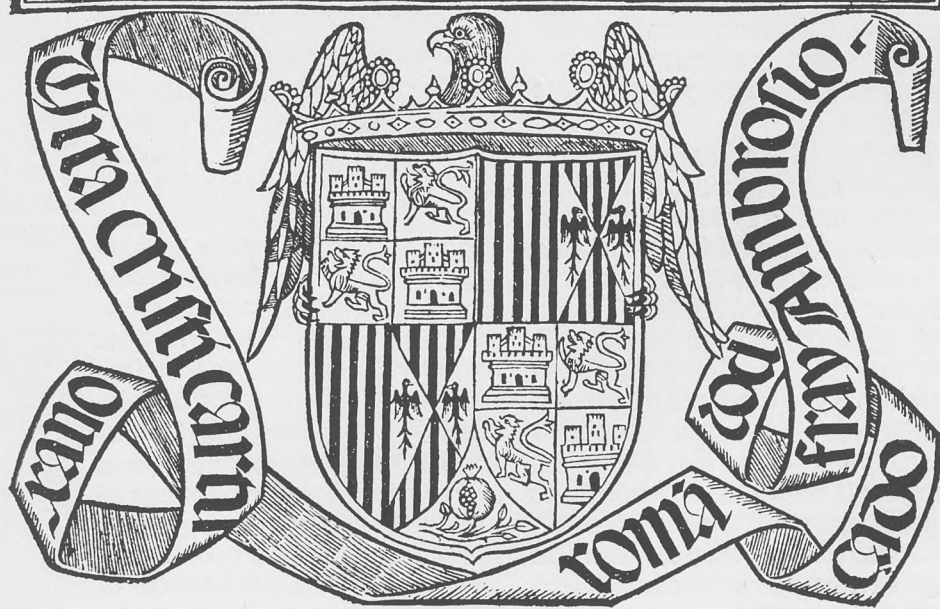
Plate 50. Devices used by the following printers or book-sellers:—

1. Arnao Guillen de Brocar (see note to Plate 8).
Reduced from 122×81 mm.
2. Agustin de Paz (Zamora, Astorga, and Mondoñedo, 1541–1553). Reduced from 88×71 mm.
3. Diego de Gumiel (see note to Plate 9).
Reduced from 75×52 mm.
4. Guillermo de Millis (see note to Plate 29).
Reduced from 74×46 mm.
5. Jorge *or* Georgius Costilla (Valencia and Murcia, 1505–1531). Reduced from 92×68 mm.

The initials in the device make a punning reference to the printer's name, *costilla* in Spanish meaning a rib.

PLATES





a vn leproso abaxando del monte. Ca. xlii. fo. ii

En este segundo volumé comienza la continuacion dela primera parte del vita christi cartuxano y prosiguese hasta el fin della interpretado de latin en esta lengua familiar de castilla por fray Ambrosio motefino dela orde de los frayles menores del sacratissimo y bie aueturado sant frácisco por mandamiento de los christianissimos principes el rey don fernando y la reyna doña ysaabel reyes de espanya y de sicilia. 7c. A borra y gloria dela santisima trinidad y dela muy soberana y gloriosissima reyna del cielo nuestra señoza la virgé maria. Esiguese primero el capitulo quarenta y vno desta continuació que trata de como nuestro saluador a limpio y sano a vn leproso el qual contiene cinco parrafos principales segun se contiene en el capitulo octauo de sant Mattheo y en el quinto de sant Lucas: y canta se en la segunda dominica despues dela epiphania y los parrafos son los que se siguen.

El primero es que los miraglos confirmá la doctrina dela fe y la bazen ser creyda. E como el saluador sano a vn leproso. E que de cinco maneras cuenta la escriptura que fue curada la lepra.

El segundo es q el tañimiento dela mano de xpo el en tres maneras. E q su virtud diuina se estiende alas obras de los siete dones del espiritu santo. E que no fue menor la humildad del seño en llegar al leproso: q la potencia con q lo sano. E q por tres razones lle go a el avn que lo defendia la ley.

El tercero es dela razón por que el saluador mando al leproso

q callasse el miraglo. E de como ay tres maneras de mandamiento. E que por cinco razones ebio xpo a este leproso a los sacerdotes. E que el pecador avn q por la contricion sea perdonado: es obligado ala confessiõ sacerdotal. E q la confessiõ ba de tener qtro cõdiciões. **E**l quarto es que por este leproso se figura el linaje humano. E por la lepra el pecado original y es figurado el pecador por cinco razones. E de como no tiene otro remedio el tal leproso: sino socorrer se de Jesu xpo.

El quinto es que el que de sus pecados se balla limpio: deve ofrescer a dios sacrificio de alabanga. E q tres cosas guardo dios para si mesmo que son la gloria la vengança el poder del iuyzio. E de como el leproso publico el miraglo y no pecho. E de la causa por que el seño despues dela gloria de sus marauillas buscava la soledad.

Siguese el capitulo. xlii



Des dada la ley euangelica en el mote: por consiguiente se pone agora su confirmaciõ por los miraglos q luego se siguieron: ca del buen maestro es confirmar su doctrina por bechos esclarecidos: por lo qual se sigue en el testo. E pues como acabado su sermõ se abaxasse el saluador del mote: siguierõ lo muchas compañas: para edificaciõ y consolaciõ delas quales y para la deuociõ del pueblo q lo rogaua: se mouia a hazer miraglos. Sobre lo q el dize sant
ab ij

Esto se cãta en el domin go segun do despues de la octaua dela epiphania.

Licēcia para posſeer. Foja. viij

Titulo primero: como y en que manera los caualleros y fleyres dela orden han de demandar licencia al maestre para posſeer bienes y distribuyr y administrar.



Entenescē a aque

llos que algunas cosas honestamente prometen cōplir y guardar las mayormēte que por seruicio de dios y saluacion de sus animas en religion beuir eligieron. Por ende los fleyres y religiosos de nuestra orden segund nuestra regla que gnardar prometieron no puedan tener proprio ni otra cosa alguna ni de-

tribuyr lo sin nuestra licencia. Ordenamos y estableſcemos que todos los dichos fleyres dela dicha nuestra orden sean obligados a uenir a saber nauidad y pentecostes si pudierē por si: si no por sus letras en la forma sobredicha: pero que los comendadores mayores que son fuera de los reynos de castilla que la demanden vna vez en el año por pascua de resurreccion por sus letras y los fleyres que estuuiere en los reynos do ellos son comendadores q̄ la demandē a ellos y q̄ quando los tales comendadores embiarē a demandar la tal licencia para si enbiē memorial suyo y de los otros fleyres y comendadores delas cosas q̄ tienen: los quales memoriales y cartas mandamos a nros capellanes que asientē en sus libros q̄ desto les mādamos fazer: por que si algun fleyre olvidando su propria salud no nos demandare la dicha licencia yalos otros maestros q̄ despues de nos ver-

biere lo demanden a los tales comendadores q̄ la demanden a ellos y q̄ quando los tales comendadores embiarē a demandar la tal licencia para si enbiē memorial suyo y de los otros fleyres y comendadores delas cosas q̄ tienen: los quales memoriales y cartas mandamos a nros capellanes que asientē en sus libros q̄ desto les mādamos fazer: por que si algun fleyre olvidando su propria salud no nos demandare la dicha licencia yalos otros maestros q̄ despues de nos ver-

Infante don
Alfonso que.

Don de demandar licencia para posſeer los bienes patrimoniales y dela orden y los que ouiere por intuyto de sus personas.

El que no pidierē licencia paise por penitēcia de medio año: y si alguna cosa negare q̄ la pierda.



Agni- fice di

gnitar? mireq
pietatis/ac pm
pte tuitionis vi
ris dñis Bernar

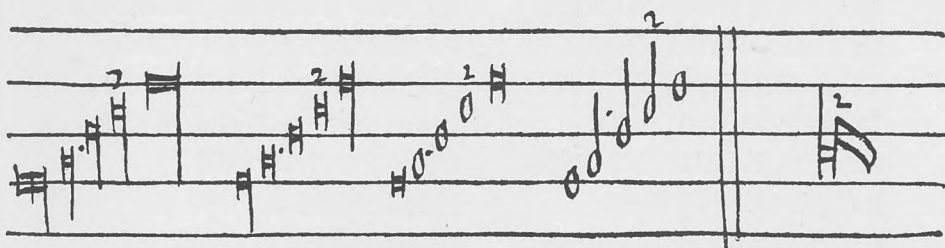
do capila. Petro romei. Petro fra. Berē-
gario lull. 7 Philippo de ferraria hoc an-
no insignissime ciuitatis barchñe consi-
liarijs. noie. 7 vice vniuersitatis: 7 singu-
lariū ciuitatis ipius: 7 eor. Jacobus mar-
quilles ps byter. minimus in decretis bac-
callariorū. ciuis 7 incola ciuitatis cuius
supra. 7 in octuagenaria etate cū vno cō-
stitutus nllm q obrinēs beneficiuz. nisi
quandā in ecclesia barchñe capellaniā
valoris septē librarū cu3 dimidia bar ch.
vel circa. Salutē ac gradus vtriusq; sa lu-

tis iurta votum bone rei dare
consultū. 7 presentis habet vite
presidium: 7 eterne remunerati-
onis premiuz cernit expectare.
rij. q. ij. c. bone rei. Dinc est pru-
dentissimi ac multū honorabi-
les dñi/ q cum antiquissimus
vsaticorū liber vestre ciuitatis p
clare insufficiētia lector/ parte
catholica in qua om̄imode ipsi
barchñ. vsatici seruantur p legi-
bus videat tendere ad occasum
Eūq; nature deproperet nouas
edere formas que leguz laqueis
nō sunt inodate. vt. L. de ve. iur.
enu. l. ij. §. 3 qz diuine. 7 in feu.
que fuit pma causa be. ami. c. i.
§. sed qz natura. coll. x. Nō est ad-
miratione dignū si vsatici fuere
conditi 7 barchñe tanq; a capi-
te nuncupati qui nō cōprehē-
dūt iure romano. Et qz omne



Capitulo. xxiij. dela alteracion dela tercera figura mediante punto de diuision.

Seyendo tres figuras menores entre dos mayores perfectas hauiendo en si el numero ternario ningunas de las mayores recibe imperficion como dicho es: mas si delante de la primera figura menor estara vn punto a que es dicho punto de diuision por que diuide aquella pmera figura menor del numero delas menores y ponela en el numero de la primera figura mayor haziendo la imperfecta que de tres que valia hazele valer dos y con la primera menor se cuentan tres: y assi para dar complimiento al numero es necessario que la tercera figura menor altere como parece por exemplo Seyendo tres figuras en ligadura dos menores y la tercera mayor perfecta segunda figura menor alterara.



Capitulo. xxiij. de punto de augmentation y de su operacion.

El punto de augmentation es puesto en numero binario para las figuras binarias hazer las ternarias. quando quiera que en la figura imperfecta binaria sera vn punto haze la figura imperfecta perfecta. Este tal punto se podria y puede dezir punto de perficion pues haze de figura imperfecta ser perfecta y no tēgo por inconueniente que se diga punto de augmentation pues augmēta la figura de dos en tres: y tambien se puede dezir de perficion pues haze de figura imperfecta perfecta como dicho es. Muchos dicen y escriuen ser tres maneras de puntos es a saber punto de diuision: punto de augmentaciō y pūto de perficion: y segun la operacion que los tales puntos hazen sō dos maneras pūto de diuisiō y pūto de augmētaciō o de pficiō el pūto de diuisiō es puesto en figura pfecta o entre figuras mēores estādo entre mayores como dicho es el punto de perficion o de augmētacion es puesto en figura



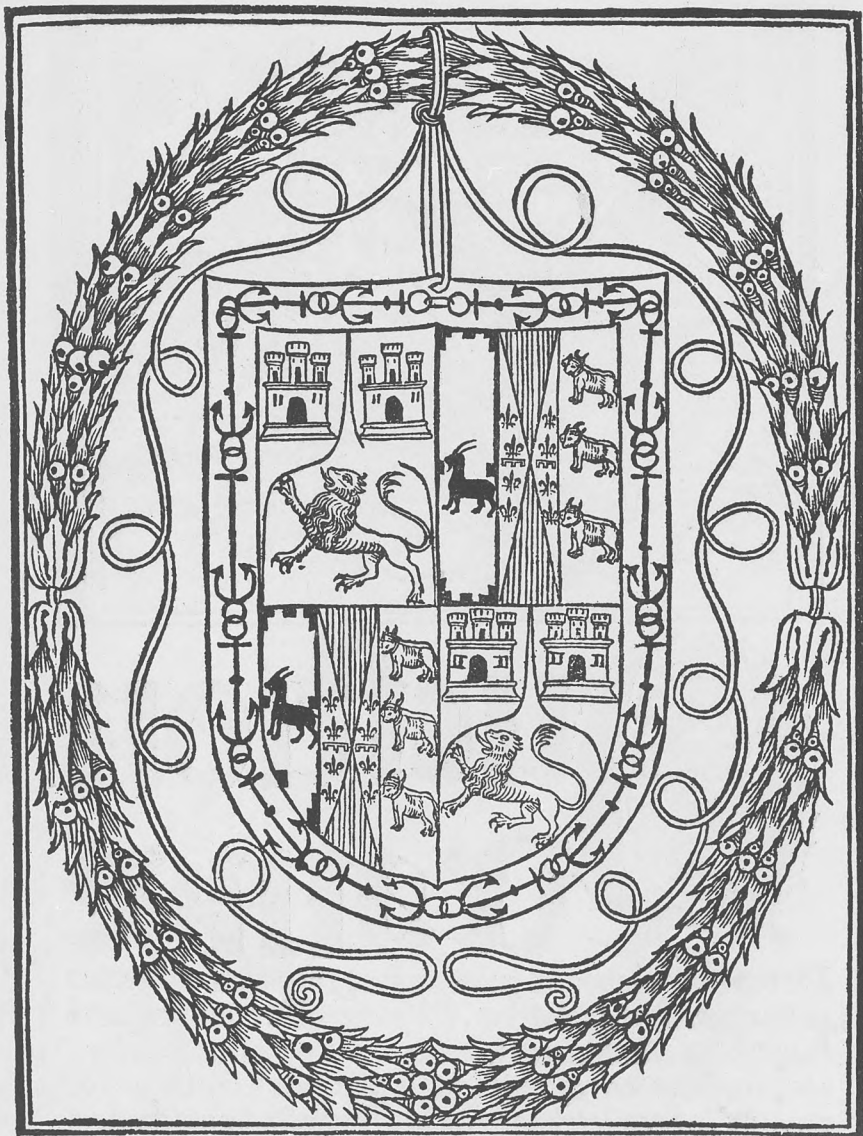
¶ Romance del conde
Birros: y delas gran
des venturas que hu
uo. ¶ Nueuamente
añadidas ciertas co
sas q̄ hasta aqui no
fueron puestas.



Estauase el conde dirlos
sobrino de don beltrane
Assentado en sus tierras
deleytandose en çacare
quandole vinieron cartas
de Carlos el imperante
delas cartas plazer huuo
delas palabras pesare
que lo que las cartas dizen
a el pareçe muy male
rogar vos quiero sobrino
el buen frances naturale
q̄ llegueys vros caualleros
los que comen v̄ro pane
darles eys doble sueldo
del que les soledes dare
dobles armas y caualllos
q̄ bien menester lo ane
darles eys el campo franco
de todo lo que ganarane
partir os eys alos reynos-

del rey moro Aliarde
deseximiento me ha dado,
a mi y alos doze pares
grande mengua me seria
q̄ todos se houiesse de andare
no veo cauallero en francia
que mejor puedo embiare
fino a vos al conde Birros
efforçado en pelear
el conde que esto oyo
tomo tristeza y pesare
no por miedo delos moros
ni miedo de pelear
mas tiene la muger hermosa.
mochacha de poca edade
tres años anduuo en armas
para conella casare
y el año no era cõplido
della lo mandan apartare
de que esto el pensaua
tomo dello gran pesare

a j



EBANCISSCO DET BARCA
 con los seys triunfos de toscano sacados en ca
 stellano con el comento que sobrellos se hizo.
 Con preuilegio Real.



Questión de amor

De dos enamorados: al vno era muerta su amiga: el otro sir-
ue sin esperança de galardón. Disputan qual de los dos sufre
mayor pena. Entrexeren se en esta contrauerfia muchas car-
tas y enamorados razonamientos. Introduce se mas vna ca-
ça: vn juego de cañas: vna egloga: ciertas justas: y muchos ca-
ualleros y damas con diuersos y muy ricos atavios: cō letras
y innuéciones. Cōcluye cō la salida del señor visorrey de napolés
donde los dos enamorados al pñente se hallauā para socorrer
al santo padre: donde se cuenta el numero d aq̃l luzido exercito
y la cōtraria fortuna de rauena. La mayor parte dela obra es
istoria verdadera. Cōpuso la vn gētil hōbre q̃ se halló en todo.

pleste truces animos: ut uere ludere possis:
Ponas mature bellum precor: itaq; cesset.

DEO GRATIAS.

¶ P.V. Maronis de Liure seu inuidia
Carmem endecasylabum.

Iuor tabificum malis uenenum
Intraſtis uorat offibus medullas:
Et totum bibit artubus cruorem.
Quod quisquis furit. inuidetq; forti

(Vt debet) sibi poena ſemper ipſe eſt
Teſtatur gemitu graues dolores.
Sulpirat gemit. incutitq; dentes.
Sudatq; frigidus. intuens quod odit.
Effundit mala lingua uirus atrum.
Pallor terribilis genas colorat.
Infœlix macies renudat offa.
Non lux. non cibus eſt ſuauis illi
Non potus iuuat. aut ſapor lyei.
Nec ſi pocula Iuppiter propinet.
Atq; hæc porrigat. & miniſtret Hebe.
Aut tradat Ganymedes ipſe neſtar.
Non ſomnum capit. aut quieſcit unq;
Torquet uiſcera carniſex cruentus.
Veſanus tacitus mouet furores.
Intentans animo faces erynnis.
Eſt talis Titii quod uultur intus.
Qui ſemper lacerat comeſti mentem.
Viuit peſtore ſub dolente uulnus.
Quod Chironia. nec manus leuaret.
Nec Phœbus. ſoboles ue clara Phœbi.

¶ P.V. Maronis Carmen de Venere & uino: contra
Luxuriam & ebrietatem.

Ec Veneris. nec tu uini capieris amore:
Vno nanq; modo uina. uenufq; nocent.
Vt uenus enervat uires. ſic copia uini:
Et tentat greſſus: debilitatq; pedes.

Multos cæcus amor cogit ſecreta ſateri:
Arcanum demens detegit ebrietas.
Bellum ſepe petit ſerus exitiale Cupido:
Sæpe manus itidem Bacchus ad arma uocat.
Perdidit horrendo Troiam Venus improba bello:
Et Lapythas bello perdis Iacche graui.
Deniq; cum mentes hominum furiait utroq;
Et pudor. & probitas. & metus omnis abeſt.
Compedibus Venerem. uinculis conſtringe Lyæum.
Ne te muneribus lædat utroq; ſuis.
Vina ſiſim ſedant. natis uenus alma creandis.
Sed ſines horum tranſuiſſe nocet.

DEO GRATIAS.

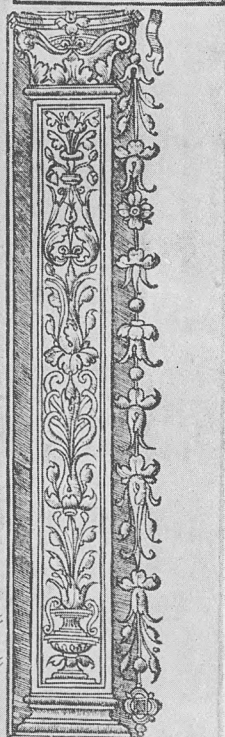
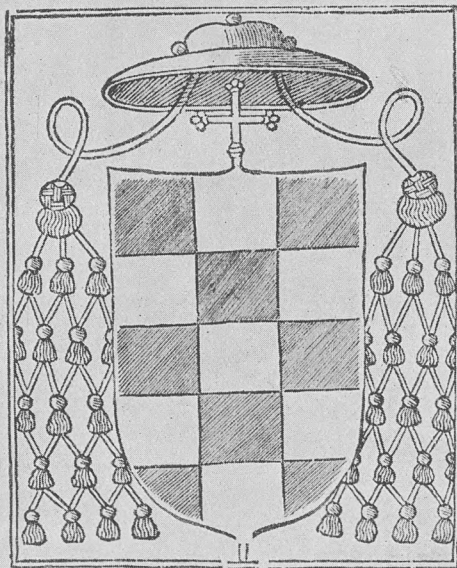
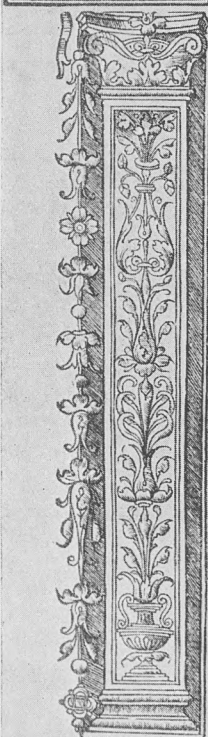
¶ P.V. Maronis. De Littera. Y. Carmen.

Itrora Pythagoræ diſcrimina ſecta bicorni
Humanæ ultæ ſpeciem præferre uidetur:
Nam uia uirtutis dextrum petit ardua callem:
Difficilemq; aditum primû ſpectatibus offert.

Sed requiem præbet ſeſſis in uertice ſummo.
Molle oſtentat iter uia lata: ſed ultima meta
Præcipitat captos: uoluitq; per ardua ſaxa.
Quisquis enim duros caſus uirtutis amore



Haec tibi petra decas tetragonō respicit illud
 Hospitium petri & pauli ter quinq; dierum.
 Naq; instrumētū vetus hebdoas innuit: octo
 Lex noua signatur. ter quiq; recepat vtrūq;.



¶ Vetus testamētū multiplici lin-
 gua nūc primo impressum Et im-
 primis Pentateuch⁹ Hebraico:
 Greco: atq; Chaldaico idio-
 mate. Adiūcta vnicuiq;
 sua latina interpretatiōe.



πάμποθι δ' ἄγρομέμοιο λυσαιτέϊ κύματος ὄρμῃ
 θρυπτόμεμος πεφόρητο. ποδῶν δέ οἱ ὤκλασεμ ὄρμῃ,
 καὶ σθέμος ἦμ' ἀλόμνητον ἀκοιμήτων παλαμάων.
 πολλὴ δ' αὐτόματος χύσις ὕδατος ἔρρεε λαιμῶ.
 καὶ ποτόν ἀχρήιστον ἀμαίμακέτου πῖερ ἄλμης.
 καὶ λήλυχρον ἄπιστον ἀπέσβεσε πικρὸς ἀήτης,
 καὶ ψυχὴν καὶ ἔρωτα πολυκλάντοιο λεάμδρου.
 εἰσέτι δ' ἰθύμοτος, ἐπαγρύπμοισιμ ὀπωπαῖς,
 ἵστατο κυμαῖμονσα πολυκλάντοισι μερίμναις
 ἥλυθε δ' ἠριγέμεια, καὶ οἶκ' ἴδε μνυφίον ἠρώ.
 πάμποθι δ' ὄμμα τίταιμεμ ἐπ' ἐνρέα μῶτα θαλάσσης.
 ξίπων ἐσαθρήσειεμ ἀλώμεμον δμπαρακοίτην,
 λύχρον σβεμνυμέοιο. παρὰ κρητῖδα δὲ πύργον
 θρυπτόμεμον σπιλάδεσσιν ὅτ' ἔδρακε μεκρόν ἀκοίτην,
 δαιδάλεον ῥήξασα περὶ στήθεσσι χιτῶνα,
 ῥοιζηδὸν προκάρημος ἀπ' ἡλιβάτου πέσε πύργον.
 καδλῆρῶ τέθνηκεμ ἐπ' ὀλλυμένῳ παρακοίτη.
 ἀλλήλων δ' ἀπόμαρτο καὶ ἐμ' πνυμάτω περ ὀλέθρῳ.

Τέλος

Εἴνυώθη ἐν κομπλούτου ἀκαδημία, ἥμ' ὁ αἰδεσι
 μώτατος φραγγίσκος ξιμέμης θεία προμοία γαρ=
 Δέμαλιος τῆς ἰσπαμίας καὶ Τολέτου ἀρχιεπίσκο
 πος ἐποίησε, καὶ λογιωτάτοις ἐμ' πάση σοφία ἀμ
 δράσιμ ἐμεγάλυνε, δεξιότητι Δημητρίου Δουκᾶ
 Τοῦ κρητός



Arcum opus regaliū priuilegiōrum ciuita-
tis et regni Valentie cum historia cristianissi-
mi Regis Jacobi ipsius primi conquistatoris

CAPVT TERTIVM.

est triangul⁹ duorū tantū equaliū laterū: & cuius oppositus angulus est extra sectionē eorūdem est oim in æqualium laterum.

Et sit linea $a b e$ & describatur sup a punctū circulus secundum quantitātē lineæ $a b e$. item super b punctū describatur alter circulus equalis scdm quantitātē lineæ $b a d$. & inter secent se in puncto c . de eo q^d lineæ $a c$ & $b c$ sunt æquales: qm sunt semidiametri circulozū equaliū: & q^d a b linea sit minor: eis: p^{er} q^d di veniat a centro non attingit circiferentiā: sicut a c & b c, ergo est minor: eis. p^{er} ergo q^d triāgulus a b c est duorū tantū equaliū laterū. & sic erit ylocheles. ¶ Rursus sit alius triangul⁹ a b f. & sit punctū f extra sectionē dico q^d oia latera sunt inequalia: nā latus b f cū sit equalis b d. q^d semidia= meter eiusdē circuli: erit maius latere a b. & latus a f. cū sit p^{er} q^d semidiameter equalis circuli est mai⁹ latere b f. nā a g est b f equalē. q^d semidiametri duorū circulozū equaliū: quare oia latera sunt ine= qualia. ¶ Hunc ponam conclusionē de triangulo. prout est pars quadrangul⁹.

Octava conclusio.

Quilibet duo trianguli in superficie equedistantium laterum iuxta lineam diagonalem accepti sunt æquales.

Est enī linea diagonalis que ducitur ab angulo ad angulū: & si est in quadrato: vocatur diameter. sub ostēdā in quadratū q^d sunt altera p^{er} logicos equaliū laterū i quib⁹ min⁹ v^{er}. sit q^d h^{ab}moti figura a b c d. ducat ab angulo ad angulū linea. c. b. dico q^d triāguli a b c & c d b sunt eqles. nā angul⁹ b supior angul⁹ c inferior: & sunt equalēs. q^d coarterni inter equedistantes lineas a b & c d. & latera cōnientia istos duos angulos sunt equalia: q^d linea c d equalis est b a. & linea b c est cōmūnis: quare residui anguli sunt equalēs: & tot⁹ triāgulus toti triāgulo equalis est p^{er} primā cōclusionē hui⁹ capli.

Nonā conclusio.

Si duo trianguli super bases æquales atq^{ue} inter duas lineas æquedistantes ce= ciderint: æquales erunt necessario.

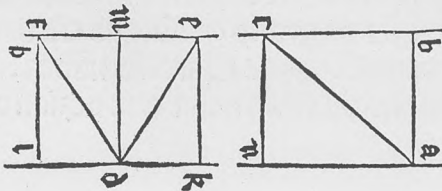
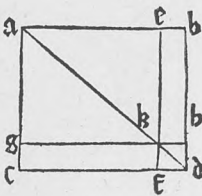
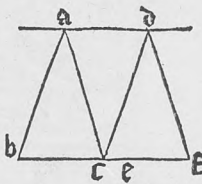
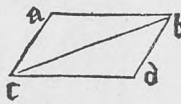
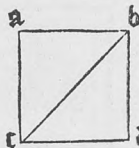
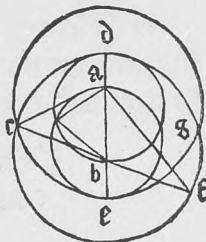
Sint duo trianguli a b c & d e f inter lineas æquedistantes. dico eos esse equalēs. Et siqdē similiter ca= dat linea d e inter equedistantes sicut cadit linea a b nō est difficile arguere ex prima huius capituli: qm anguli equalēs erūt a b c & d e f & latera tales angulos cōnientia sunt equalēs: qm bases sunt æ= quales ex ipotese: & similiter lineæ que inter lineas æquedistantes veniūt sunt equalēs. & sic sequit^{ur} p^{ro}positū ex prima huius capituli. Sed si in triangulo a b c angulus b sit rectus: & in triangulo alio d e f angulus e nō sit rectus: dico q^d tunc similiter sequitur q^d triāguli sunt eqles si sint iter equedistā= tes lineas. & supra bases equalēs: oluidā enī superficiē d e f duo media p^{er} lineā d m. & ducā æquedistā= tes lineas equaliter e k & f l. & ducā c n æquedistantē a b. habeo itaq^{ue} duas superficies parallelogra= mas a b c n & k e l f quas suppono esse equalēs. q^d oia latera sunt equalia: erit igitur superficies k e l f diuisa in quorū triāgulos eqles p^{er} p^{ri}misas: & a b c n in duos eqles: q^d duo de illis valēvnt de istis sed triāgulus d e f cōtinet duos de illis: igitur est eqles triāgulo a b c q^d est medietas alteri⁹ superfi= ciei parallelograme: & hoc est q^d volui ostendere. ¶ Iste novū cōclusionē ad p^{ri}ns de triāgulo suffi= ciant: quarū noticiā necessaria est in metaphisica & logica & naturali sciētia apud Aristotēlē.

Caput tertium de quadrangulis: correspondens. 2. libro Eucli= dis: in quo primo ponitur vna p^{ro}positio.



VNC dicendū est de quadrangulis de quibus paucas ponā cōclue= siones: quib⁹ premitto vnā descriptionē q^{ue} & premitit euclides li= bro. 2. de gnomone & de supplementis: vt p^{re}sciatur q^d significat^{ur} per terminos: & est talis. Omnis parallelogrami spaciū ea quidem que diameter secat per mediū parallelograma circa eandē diametrū cōsistere dicūt^{ur}. Eorum vero parallelogramorū que circa eandē diametrū consistūt: quodlibet vnū cū duobus supplementis gnomō noīatur. Diuidatur ergo. a. b. c. d. parallelogramū per diametrū a d & in puncto. k. in diametro: secent se orthogonaliter duæ lineæ. e. f. & g. h. æquedistantes a duob⁹ lateribus paralellogrami scz. b. d. c. d. eritq^{ue} totū parallelogramū diuisū in quattuor parallelo= grama: quorū duo dicūt^{ur} cōsistere circa eandē diametrū. a. d. q^d diameter diui= dit triāgulos. reliqua dicūt^{ur} supplementa scz. g. k. c. f. & c. k. b. h. tria autē pa= ralelograma. f. duo iā dicta supplementa cū alterutro eoz⁹ q^{ue} seccant p^{er} diametrū gnomonē p^{re}dicūt. Igit^{ur} hoc supposito cū diffōnib⁹ & diuisiōib⁹ p^{ri}m⁹ capli. hui⁹

B iiii



7 los q̄ escaparo dela enfermedad murieron a manos delos cristianos: de manera q̄ a penas ovo quien leuasse las nueuas a su tierra. E no dize la cronica dōde ni como murio este rey.

Siguiese la bystoria delos nobles caualleros los siete infantes de Lara.:



Aquí comiēça la bystoria 7 muerte d'los nobles caualleros y hermanos los siete infātes d'lara



El año quarto del reynado d'el rey dō Bermudo q̄ fue enel año dela encarnaciō de nro señoz Jhesu xpo de nuevecientos 7 setenta 7 cinco años caso vn alto hōbre dela hoz de Lara que avia nombre Ruy velazques con vna noble dueña que dezia doña Lambra muger de grand guisa: que era natural de Uiguenā: prima cornmana d'el conde Barci fernādez. Este Ruy velazques era hermano de vna dueña que dezian doña



Tractado.

Sigue se el tractado. viij. dela phisonomía: en breue summa contenida.



Asi como las cosas frias se tēplā con las caliētes: y las caliētes cō las frias: assi se curā y tēplā vnos cōtrarios con otros: y resciben medicina o denadamente. Por semejante es vtil buscar diuersos auctores. y maestros por las diuersas sciēcias: ca diuersos sientē cosas diuersas. Por lo qual fue nuestro proposito enel p̄sente en vna breue summa declarar algunas sotilidades dela arte de phisonomía. De la qual dize vn sabio: q̄ phisonomia es sciēcia de natura: mediante la qual el docto en ella cognosce abastadamēte las differēcias delos animales y de las p̄sonas en qualquier grado suyo. E por q̄ qualq̄er sciēcia es o phisonomia demos le eneste lugar su diffinición. Phisonomia es doctrina o salud: eleccion del biē: esquiuiamiēto del mal: comprehension de virtud: y desechamiēto de vicios. Esto causa el verdadero amor de dios: el temor del diablo: la fe meritoria: la esperança del galardón dela vida eterna que no se puede perder: y el iuzio dela muerte: con la qual deramos todas las cosas. Por que a ninguno aproueche en tal caso la sciencia: ni la potencia: ni allegamiento de p̄sonas: ni la gracia dela hermosura: ni la voluntad: y

todo bien. Onde diro vno. Todas las cosas passará: yremos: y reys: y a los amigos y los no conocidos por yqual. Y en otro lugar. Todas las cosas passan saluo amar a dios. Por ende fueron ordenadas las reglas de sta sciencia y constituciones abreuadas: las quales son puestas abastadamēte para lo que cumple: al jugo de las quales: si alguno se sometiere aura mucha honrra de mucha sabiduria y virtud. Esto mismo le crescera mucho el ingenio en sotilidad y saber. La q̄l sciēcia si touiere biē prompta: y se acordaren della mejor: entēderan los dichos delos que les fablan: mas cautamente conosceran los sabios y los otros en los veer y oyr: quando cō ellos hablarē o ouierē de hazer algo delante dellos: lo qual no es poco. E con la industria desta sciēcia ternā en si gran parte delos consejos. y conosceran los que les consejan como si siēpre con ellos praticaran y tuuierā cōuersaciō en cada lugar. E por que enel principio dela sciēcia de phisonomia muchas razones y questiones diuersas y marauillosas se hallan: o las quales ya arriba enel tractado dela muger abastadamēte fue sablado: no era necessario de recitar ni poner las aq̄. y por esso solamēte comēçaremos en las cōpleriones y q̄lidades r̄.

Prohemio.



Eniendo hablar dela doctrina dela phisonomia digo que assi elos hombres como en las bestias: las animas y potēcias siguen el cuerpo. E



Carta de relacion embiada a su

S. majestad del Emperador nuestro señor por el Capitan general dela nueva España: llamado Fernando cortes. Enla qual faze relación delas tierras y prouincias sin cuêto que bâ descubierto nueuamente enel Yucatâ del año de. xix. a esta parte: y ha sometido ala corona real de su. S. majestad. En especial faze relacion de vna grâdissima puincia muy rica llamada Culua: enla q̃l ay muy grâdes ciudades y de maravillosos edificios: y de grâdes tratos y riquezas. Entre las q̃les ay vna mas maravillosa y rica q̃ todas: llamada Temixtitâ: q̃ esta por maravillosa arte edificada sobre vna grande laguna: dela q̃l ciudad y prouincia es rey vn grâdissimo señor llamado Ahuteecu: ma: dõde le acaescierõ al capitâ y a los Españoles espâtosas cosas de oyr. Cuenta largamente del grâdissimo señorio del dicho Ahuteecu: ma y de sus ritos y cerimonias: y de como se sirue.

Palmerín de Oliva.



Libro del famoso e muy esfor-
çado cauallero Palmerín de Oliva e de sus grâdes
fechos. Nueuamente corregido e hystoriado.

Las notas del Re-
lator cō otras mu-
chas añadidas.

¶ Agora nueuamēte impres-
sas 7 de nuevo añadidas las
cosas siguiētes primeramēte.

¶ Las notas breues para exa-
minar los escriuanos.

¶ Carta de asfletar nauios.

¶ Carta o polica de seguros.

Nueuamente Impressas en
Burgos.

¶ Año de. 1525. ¶

Libro

creo también q̄ la aura de como vino aq̄ esa corona santíssima: el rey dixo / así es v̄dad q̄ la ay: p̄gūtado el como auie seydo: respōdio el rey todo lo q̄ la historia arriba ha cōtado dela v̄cida d̄ aq̄ llos sc̄t̄os ē marfella z mas hasta venir ala deuociō d̄ la corona.

Ca. XI. cuenta la manera co

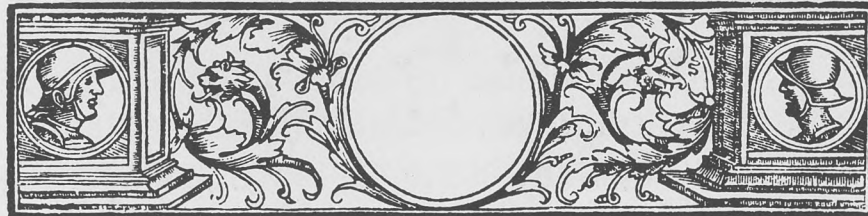
mo la preciosa reyna de los angeles con su glorioso hijo y el santo esposo suyo Joseph buyeron en Egipto.



Cuentan algunas historias q̄ piadosamente se pueden creer q̄ quando la reyna d̄l cielo con su hijo glorioso z con el santissimo esposo Joseph buyeron en Egipto acaso en el camino estaua en vn monte vn ladrón capitā de otros y este era padre del santo ladrón que después fue crucificado con n̄ro redemptor. Ofreciose que n̄ra señora con su santa compaña passarō por allí: y este ladrón capitā de los otros les hizo mucho seruicio z tātās buenas obras como ael fue possible. Y recibieronlos en su posada donde vna muy buena muger q̄ tenia esteladrō hizo tanto seruicio ala v̄rgen n̄ra señora quanto le fue possible. Bizen mas que esta mu



Uiedo dela natural hy
storia delas Indias.
Con preuilegio dela
S. L. L. M.

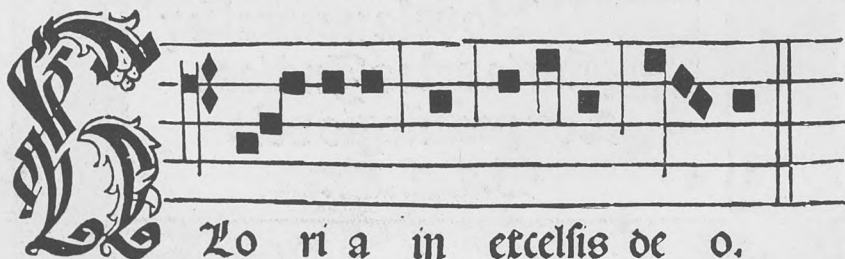


Benedictio nubentium.

Bene & dicat vos deus: custodiat vos iesus christus: illuminet vos spiritus sanctus: corpus vestrum in seruicio suo custodiat: cor vestrum irradiet: vias vestras dirigat: sensum vestrum conseruet: de diabolo vos defendat: & pducatur vos iesus christus filius dei: ad vitam eternam. Amen. Deinde introducat eos in ecclesiam ita dicendo. **M**anda deus virtuti tue: confirma hoc deus quod operatus est in nobis. **A** templo tuo quod est in hierusalem: tibi offerent reges munera. **I**ncrepa feras arundinis congregatio taurorum in vacis populorum: ut excludant eos qui probati sunt argento. **G**loria patri. Sicut erat in principio. **A**d missam introitus.



Benedicta sit sancta trinitas atque indiuisa unitas confitebimur ei quia fecit nobiscum misericordiam suam. **ps.** Benedicamus patrem et filium cum sancto spiritu laudemus & superexaltemus eum in secula. **V.** Gloria patri. **p.** Sicut erat. **R**eiteratur introitus. **B**enedicta sit sancta trinitas.



Gloria in excelsis deo.
Et in terra pax hominibus: bone voluntatis. **L**audamus te. **B**enedicimus te. **A**doramus te. **G**lorificamus te. **G**ratias agimus tibi: propter magnam gloriam tuam



Historias e conquies- tas dels excellentis-

simos e Catholicos Reys de Arago:e delurs
antecessors los Comtes de Barcelona: com-
pilades per lo honorable historic mossen Je-
re Lomich cavaller: les quals trames al Reuerendissim
senyor Dalmau de Mur Archabisbe de Saragoga: affegi-
da la historia del excellentissim e catholic Rey de Hispa-
nya don Ferrando.

Anys. 1534.



Ab priuilegi.



Josepho de belo judayco.



Los siete libros que
el autentico Hysto-
riador Flanio Jo-
sepho escriuio de la
guerra q̄ tuuierō los
judios cō los roma-
nos: y la destruyciō
de Jerusalem: fecha
por vespasião y tito
M.D.XXXVI.



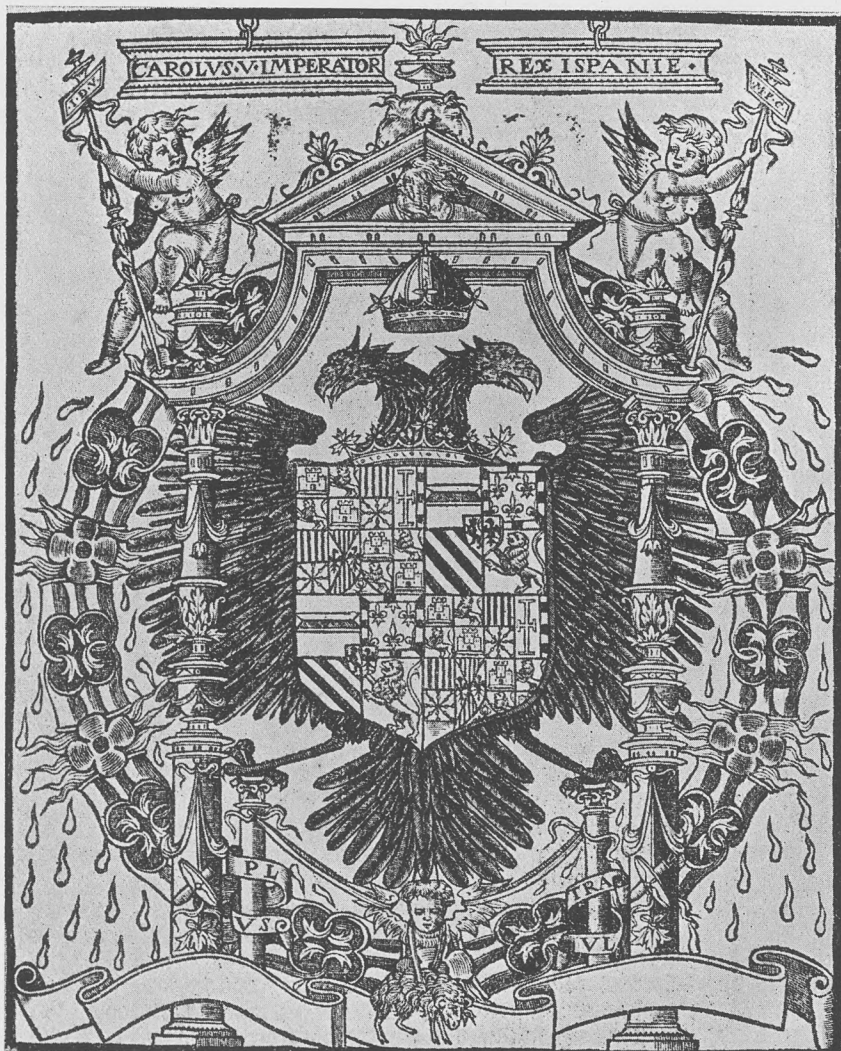
Crònica.



C Primera part d'la historia de València
 q tracta de les Antiquitats de Spanya, y fundacio de
 València ab tot lo discurs, fins al tēp q lo inclit rey dō
 Jaume primer la cōquistà. Cōplada p lo reuerēt mae-
 stre Pere Antoni Beuter, maestre en sacra theologia.

ANNO. M.D.XXXVIII.





CArancel de los derechos q̄ hã de llevar
los escrivanos de camara de los consejos/ e juzgados
que residen en la corte de su Magestad: y en las audien-
cias e chancillerias de Valladolid/ y Granada.

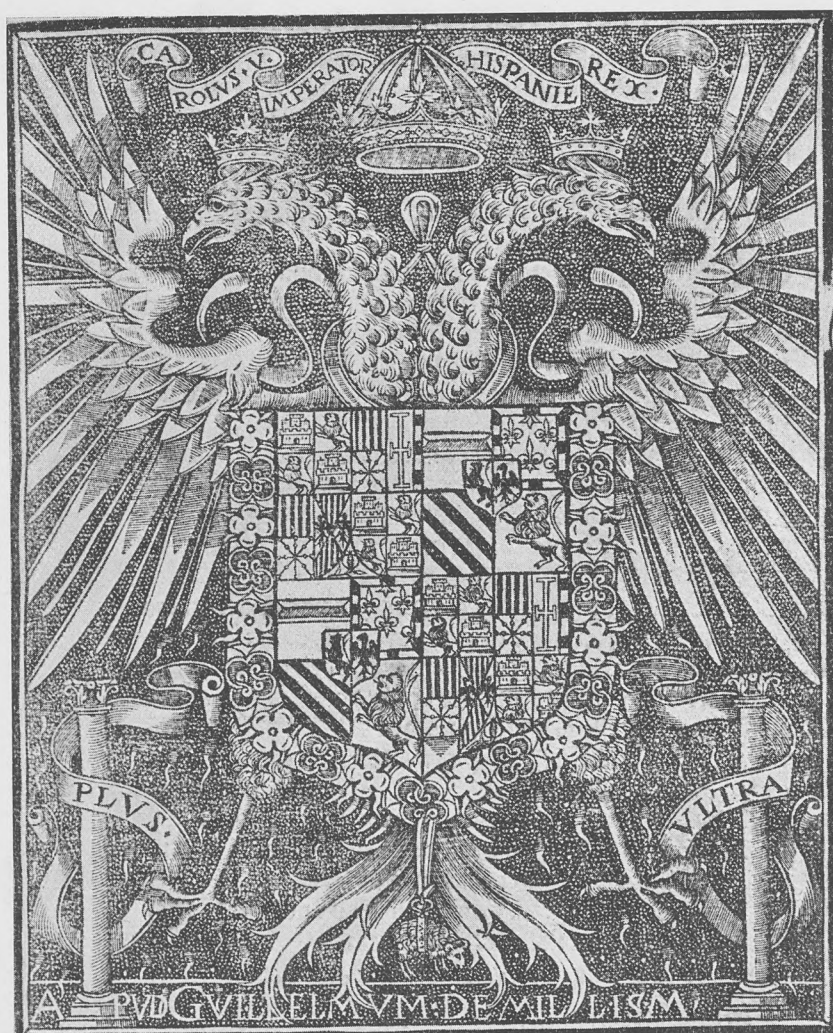
¶ Con preuilegio Imperial. **¶**

SONETO: Fo. XIX.

Aun bien no fuy salido de la cuna,
Ní del'ama la leche vue dexado,
Quando el Amor me tuuo condenado,
A ser de los que figuen su fortuna.
Díome luego miserías d' vna en vna,
Por hazerme costumbre en su cuy dado,
Despues en mí d'vn golpe ha descargado
Quanto mal hay debaxo dela luna.
En dolor fuy criado,y fuy nacido,
Dando d'vn triste passo en otro amargo ,
Tanto,q si hay mas passos,es dela muerte .
O coraçon,que siempre has padecido,
Díme tan fuerte mal ,como es tan largo:
Y mal tan largo,dí,como es tan fuerte:

SONETO.

El alto cielo ,que'n sus mouimientos
Por diuerfas figuras discurriendo,
En nuestro sentir flaco'sta influyendo
Diuerfos y contrarios sentimientos:
Y vna vez mueue blandos pensamientos,
Otra vez asperezas va encendiendo:
Y es su vso traernos reboluiendo,
Agora con pesar,y ora contentos:
Fíxo'sta en mí,sin nunca hazer mudança
De planeta ní fino en mí sentido,
Clauado en mis tormentos todauía.
De ver otro hemisperio no e'sperança:
Y assi donde vna vez m'anohecido,
Allí me'stoy,sin esperar el día.



¶ Quaderno de algunas leyes: que no
están en el libro de las prematikas: que por
mandado de sus magestades: se mandan
imprimir: este año de .M. D. xliiij. años.

¶ Con preuilegio imperial. **¶**



EPISCOPI GE
RVNDENSIS PARALI,
POMENON HISPA,
NIAE LIBRI DE,
CEM ANTEHAC
NON EX,
CVSSI.



CVM IMPERIALI PRIVILEGIO.



APVD INCLYTAM GRANATAM.
ANNO. M. D. XLV.
Mense Octobri.

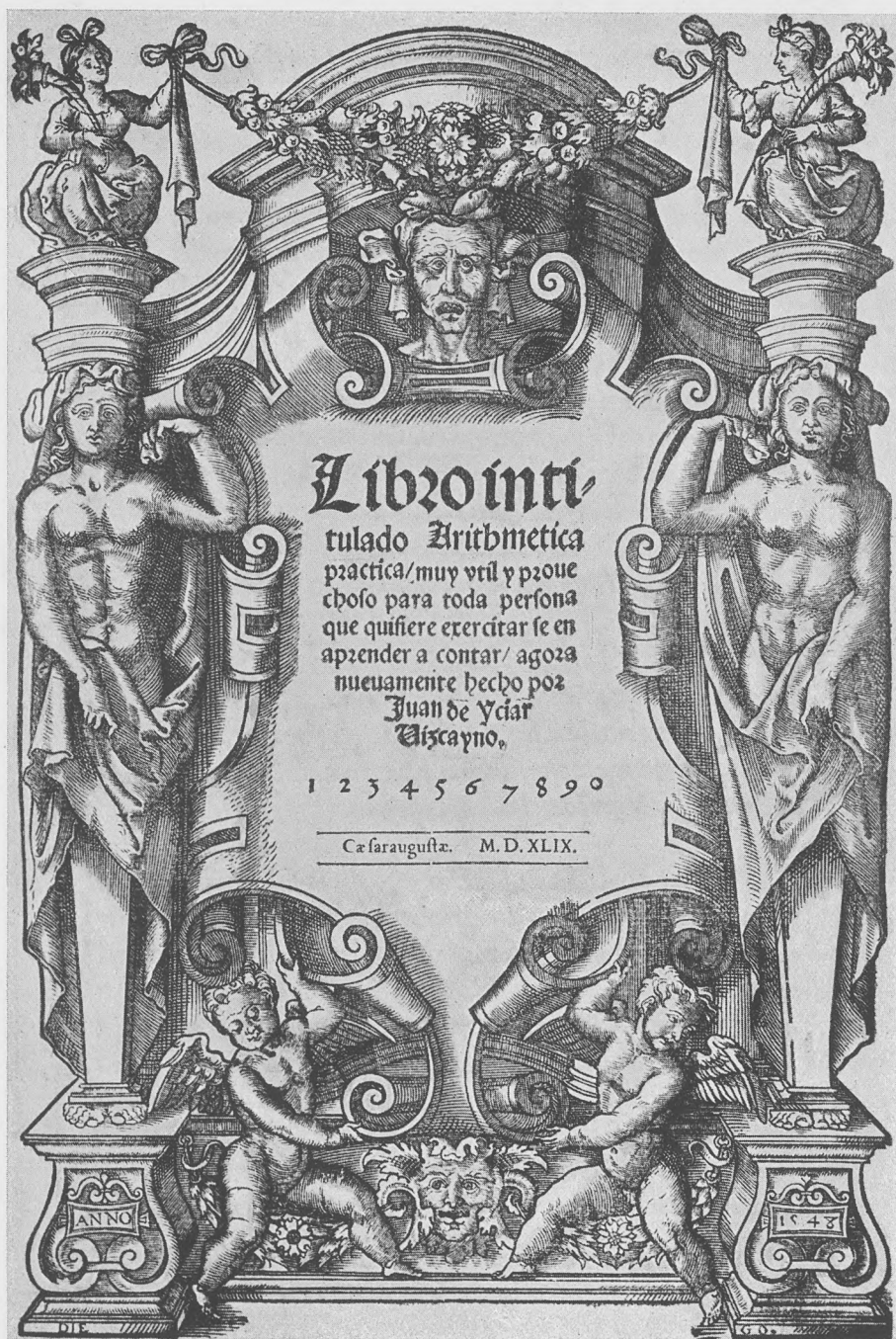




Descendiendo ala declaracion particular del talley corte que se ha de dar a cada letra por si del Alphabeto Can cilleresco. Digo que es menester reuocar ala memoria a aquellos tres diferentes tratos o lineas de que heximos mencion quando hablamos del menear dela peñola. El primero delos quales y mas gruessso diximos que se formaua con todo el cuerpo dela peñola. Y el segundo que es el mas delgado y sotil se forma con solo el corte dela peñola. Y el tercero que no es tan gruessso como el primero. ni tan sotil y delgado como el segundo. avn que se forma conel cuerpo dela peñola como el primero. no empero yguala en latitud conel. Porque como el assiento dela peñola haya de ser ladeado ala manera que arriba diximos. tirando assi. sss. vna raya de alto a baxo por el papel. claro es que no tendra tanta latitud la linea sacada en esta forma: como la del primero trato que se tira dela mano yzquierda hazia la derecha en esta manera. —

Esto assi declarado. digo que del primer trato y mas gruessso tienen principio todas las infra scriptas letras. a. b. c. d. f. g. h. K. l. o. q. s. f. x. y. z. Ea vn tambien la. e. segun Baptista Palatino. Todo el restante del Alphabeto. que es este. i. e. m. n. p. r. t. u. nasce del segundo trato sutil que se haze con solo el taio dela peñola.

Y para mayor y mas clara ostension delo dicho discurriendo por el orden Alphabetico. aduertiremos que la letra. a. se ha de comenzar conel primer trato gruessso. formando aquel punto de su cabeza conel cuerpo dela peñola: tirando dela mano siniestra hazia la derecha: assi. y tornando ligeramente por el mismo puto hasta su principio: sin detencion alguna: descenderemos conel tercer trato: quato al grado y cuerpo dela letra: assi. e. Despues de alli subiremos conel segundo trato que se haze con solo el taio dela peñola a cerrar vna figura triangular: que es esta. d. y sin parar alli tiraremos de nuevo para baxo conel tercero trato quanto la longitud dela letra: dexan

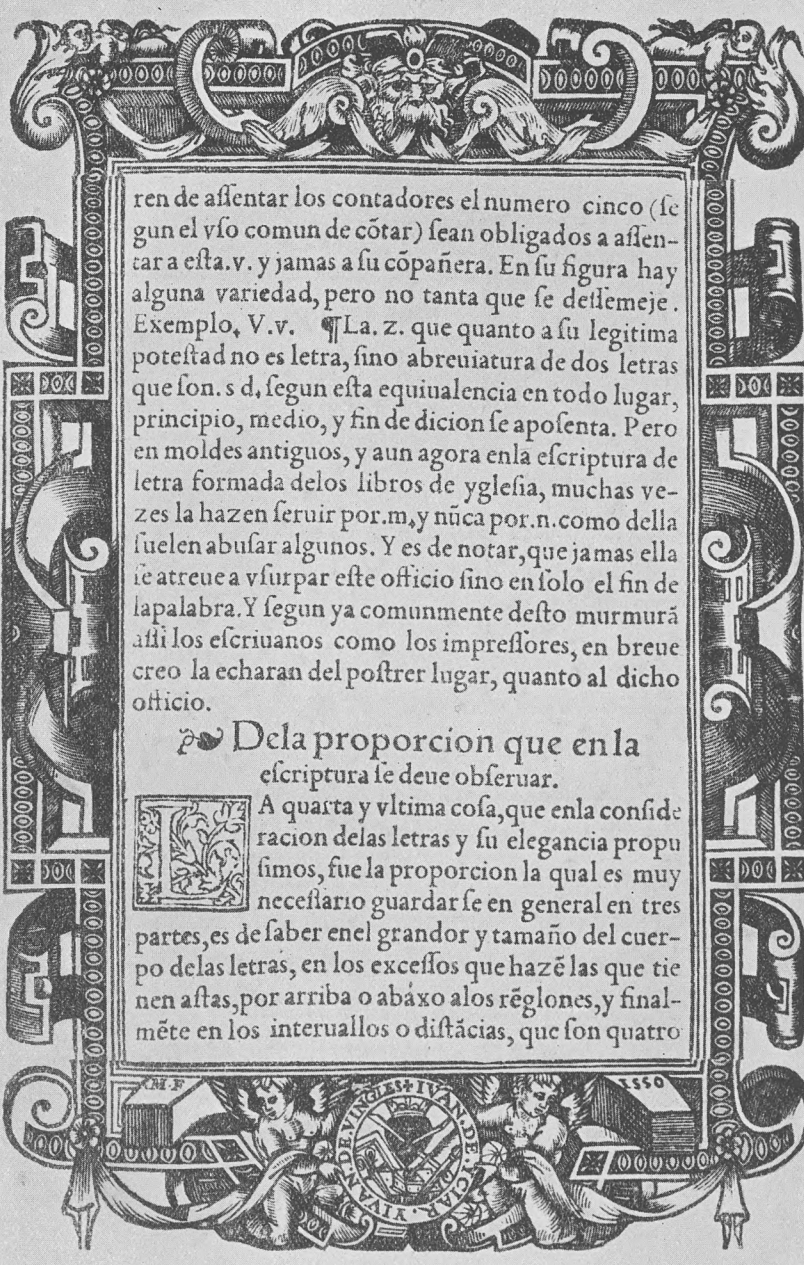


Libro inti

tulado Arithmetica
practica/muy vtil y proue
choso para toda persona
que quisiere exercitar se en
aprender a contar/ agora
nueuamente hecho por
Juan de Yciar
Uiscayno.

1 2 3 4 5 6 7 8 9 0

Ca. Saraugusta. M. D. XLIX.



ren de assentar los contadores el numero cinco (segun el uso comun de cōtar) sean obligados a assentar a esta.v. y jamas a su cōpañera. En su figura hay alguna variedad, pero no tanta que se desllemeye. Exemplo, V.v. ¶ La. z. que quanto a su legitima potestad no es letra, sino abreuatura de dos letras que son. s d, segun esta equivalencia en todo lugar, principio, medio, y fin de dicion se aposenta. Pero en moldes antiguos, y aun agora en la escriptura de letra formada de los libros de yglesia, muchas vezes la hazen seruir por.m. y nūca por.n. como della suelen abusar algunos. Y es de notar, que jamas ella se atreue a vsurpar este officio sino en solo el fin de la palabra. Y segun ya comunmente desto murmurā assi los escriuanos como los impresores, en breue creo la echaran del postrer lugar, quanto al dicho officio.

¶ De la proporcion que en la escriptura se deue obseruar.

A quarta y vltima cosa, que en la consideracion de las letras y su elegancia propusimos, fue la proporcion la qual es muy necessario guardar se en general en tres partes, es de saber en el grandor y tamaño del cuerpo de las letras, en los excessos que hazē las que tienen astas, por arriba o abāxo a los réglones, y finalmente en los interuallos o distācias, que son quatro

LIBRO DOZENO

de la Vlyxea de Homero.



Es pues q̃ la galera, caminando
 Por la corriente, y ondas del
 mar brauo,
 Torno a la isla Eea, donde
 estaua
 La casa del Aurora y su

apofento,
 Y do nascia el Sol claro y hermoso,
 Tomamos tierra en ella, y en parando
 Saltamos de la mar en el arena.
 Y alli nos adurmimos, attendiendo
 A la diuina Aurora que llegasse.
 Y quando vino ya, y mostro sus carros
 Dorados, dando ser a la mañana,
 Mande que algunos fuesen de los mios
 A casa de la Circe, y que truxessen
 El cuerpo de Elpenor, que alli auia muerto.
 Truxeronle: y cortando muchos ramos,
 Hize que le enterrassen en vn cabo
 Muy alto, que en la mar entra y se estiende,
 Con lagrimas de todos y gran pena.
 Y luego como el cuerpo fue quemado,
 Y las armas del muerto juntamente,
 e ij Hezi-

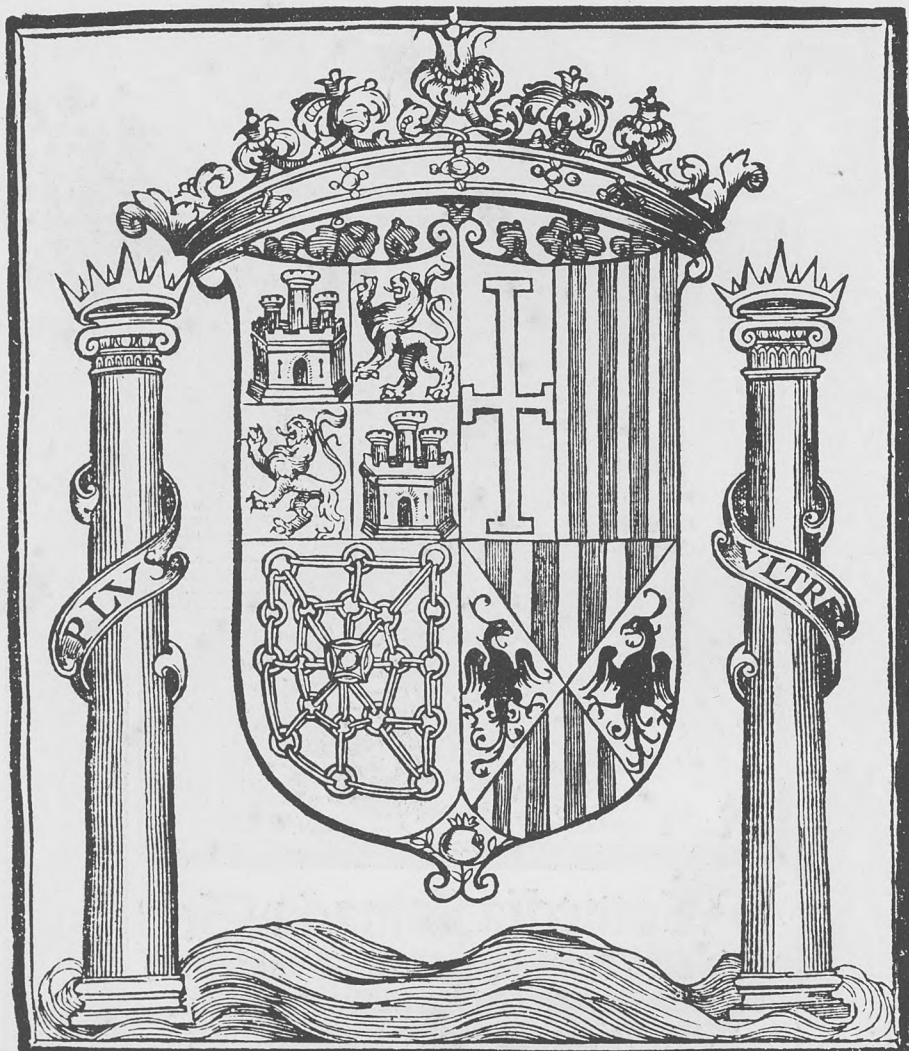
mas

COSA NVEVA.





Comedia llamada Seluagía. En q̄ se introduzē los amores d̄ vn cavallero llamado Seluago. con vna ylustre dama dicha yfabela: efetuados por Dolosina alcabueta famosa. Eōpuesta por Alōso de vislegas Seluago. Estudiante.



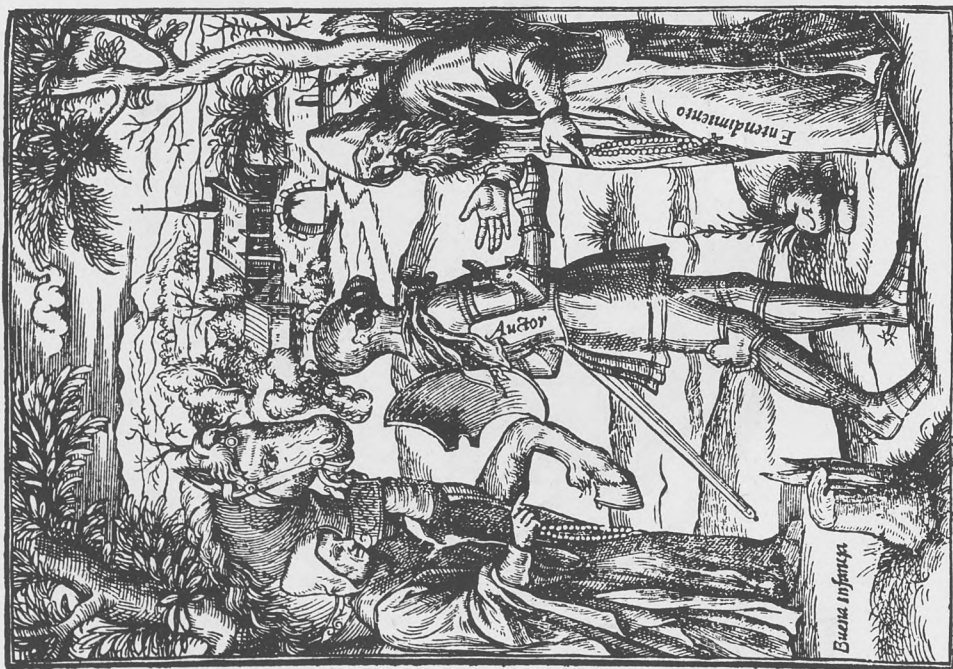
Quadernos de las cortes que su Magestad
 de la Emperatriz, y Reyna nuestra señora tuuo en la ciudad de Segouia el año de
 M D. xxxij. Iuntamente cō las cortes que su Magestad del Emperador, y Rey nro se-
 ñor tuuo en la villa de Madrid, en el año de. M.D. xxxiiij Con las declaracio-
 nes, leyes y decisiones nuevas, y aprobaciones hechas en las dichas cortes.
 ¶ Asimismo la prematika de los cauallos que se hizo en Toledo. Con la declaracion
 despues hecha en las dichas cortes de Madrid año de . M.D. xxxuij.
 En Salamanca en casa de Iuan de Canoua.

LOS SIETE libros de la Diana de

Jorge de Mōtemayor, dirigidos al muy Illustre
señor don Ioan Castella de Vilanoua, se-
ñor de las baronias de Bicornb, y Quesa.



Impresso en Valencia.



DETERMINADO.

21

27 Luego fuy derecho allá,
Y le dixc. Assi gozeys
D'el bien, que en el cielo está,
Padre, que me apolenteys:
Pues veys, que anochece yá.

El me dixo, Que yo fuesse
Bien venido, y que ruiessse
Por cierto de ser tratado
En su hermita, y hospedado,
Quanto mejor el pudieffe.

28 El mismo me desarmó,
Y dentro de su apolento
Rico manto me cubrió,
Que para tal cumplimiento
La Prouision se le dió.

Nunca assi fuy apolentado,
Ni vi huesped tan honrado,
Como el que tuue al presente,
Que fué como propriamente
Pudiera auér deseado.

C 5

El Rey.



IE M P R E hemos tenido por muy señalada merced de nuestro señor entre las otras muchas y muy grandes que ha sido seruido hazer nos, por donde le damos siempre infinitas gracias, el auernos dado a entēder, como el mayor cargo que tenemos puesto de su mano es el buen gouierno de nuestros subditos, y la obligaciō que tenemos para mantenerlo. Porque con esto se cumple cō lo que Dios principalmente a los Reyes nos manda, y por este cuydado somos verdaderos padres de la Republica, y cō el buē proceder de aqui, merecemos de nuestro señor mas gracia y mas ayuda para executar mejor lo que en esto se le pide: y todo redundando en mucho aumento del bien publico, que quiere Dios se procure, y nosotros tanto siempre deseamos. Y aunque este cuydado del gouierno no nos tiene atentos en todas las partes donde es menester, muy mas particularmente nos parece lo deuemos tener, cō las cosas que tocan a las ordenes militares, por ser como son tan grã parte de estos nuestros reynos de España: y tener como tenemos en la administracion dellas el cargo de todo lo spiritual y temporal: y siendo como son ordenes y religiones tan concertadas, es mayor seruicio de nuestro Señor conseruarlas en su buen ser. Y ası aun que los años passados teniendo la administracion destos reynos por mandado del Emperador mi señor y padre que esta en el cielo, mandamos hazer vn capitulo general de la orden de Sanctiago con las de mas, que se començo en la villa de Madrid, y se acabo en la villa de Valladolid: mas despues que esta vez boluimos, de los estados de Flandes a estos nuestros reynos, quisimos q̃ mas particularmente se atendiesse a la buena gouernacion desta orden, por el desseo que tenemos de verla muy acrecentada en todo buen concierto y religion: y por la necesidad que entendiamos auia de nuevos establecimientos, para la reformation y buena conseruacion de la dicha orden. Porēde Nos don Phelippe por la gracia de Dios, Rey de Castilla, de Leon, de Aragō: de las

A 5 dos

S E G V N D A

P A R T E D E L L I B R O, D E
las cosas que se traen de nuestras Indias Occiden-
tales, que siruē al vso de medicina. Do se trata del
Tabaco, y dela Saffafras, y del Carlo sancto , y de
otras muchas Yeruas y Plantas, Simientes y Lico-
res, que nueuamente han venido de aquellas
partes, de grandes virtudes, y ma-
rauillosos effectos.

¶ Hecho por el Doctor Monardes Medico de Seuilla.

DEL TA

BACO.



INDEX ET CATALOGVS LIBRORVM prohibitorum.

Libros que se prohiben en Latin.

A



B D I Æ Liberini, opera omnia.

Abdia Prætorij, opera omnia.

Abydeni Coralli, opera omnia.

Achillis Priminij Gassarij, opera omnia.

Acta Huremberghæ: videlicet, Osiandrismus.

Acta Synodi Bernensis.

Actiones duæ Secretarij Pontificij.

Adami Schuberts, opera omnia.

Adami Siberi, poematũ sacrorũ libri decẽ & sex.

Admonitio ministrorum verbi Argentinenſium.

Adolphi Clarembach, opera omnia.

Adriani Barlandi, institutio hominis Christiani.

Æneæ

❧ TRASLADO DE LAS CON-
stituciones de la Capilla Real
de Granada.

(3)



❧ Que dotaron los Catholicos Reyes don
Fernando y doña Ysabel de
gloriosa memoria.

❧ Impresso en Granada en casa de Hugo de Mena.

Año de. 1583.

PROPRIVM MISSARVM
DE TEMPORE.

DOMINICA I.

DE ADVENTV.

Statio ad S. Mariam Maiorē.

AD MISSAM.

Introitus 8.

AD te leuāui ani-
mam meā: Deus
meus, in te confido,
non erubescam: neq;
irrideant me inimici
mei: etenim, vniuersi
qui te expēctant, non
confundentur.

Psal. Vias tuas Dñe de-
mōstra mihi, & sē-
mitas tuas edoce me.
V. Glória Patri, & Fí-
lio, & Spíritui sancto.
Sicut erat in princi-
pio, & nunc, & sem-
per, & in sæcula sæcu-
lōrum. Amen.

Quo finito repetitur
Introitus. Ad te leuā-

ui, vsque ad Psalmum.

¶ Hic modus repetēdi
Introitum seruatur per
totum annum. Non
dicitur Glória in ex-
cellis, ab hac Domini-
ca vsque ad Natiuita-
tem Domini, nisi in
festis.

Orēmus. Oratio.

EXcita, quæsumus
Dómine, potén-
tiam tuam, & veni:
vt ab imminéntibus
peccatōrum nostrōrū
periculis, te mereāmur
protegēte eripi, te li-
berānte saluāri. Qui
viuis & regnas cum
Deo Patre in vnitāte
Spíritus sancti, Deus:
per ómnia sæcula sæ-
culōrum. R. Amen.

¶ Ab hac die vsque

A ad

Veritate cuncta facta cerno, Veritas manet mouentur ista.

Horum cantus erunt, qui & superiorum addito sono monochrono. Quintæ differentię temporum decem & octo primum est trimetrum catalecticum constans duabus dipodijs & dimidia & sono dichrono, dicitur etiam Archilochium, vt illud, quod affert Seruius.

Nox amoris & quietis conscia;

Et duo pura ex D. August.

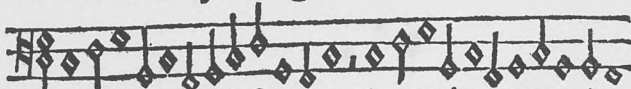
Veritate facta cernis omnia, Veritas manet mouentur omnia.

Huius metri est Hispana illa.

Caminad señora si quereys caminar,

Pues los Gallos cantan cerca esta el lugar.

Vt ostendit eius cantus.



Qui cantus etiam quadrabit metris supra positus & similibus. Vocatur hoc metrum iam-bicū acephalū, nā si primam senarij iambici tollas, fit trimetrum hoc, vt in hoc Horatiano.

Quod si pudica mulier in partem iuuet.

Nam ablato, Quod, restabit.

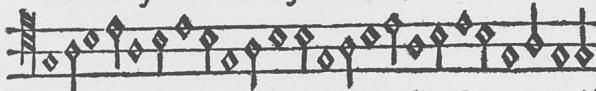
Si pudica mulier in partem iuuet:

Cui si adiungas.

Horna dulci vina promens dolio.

Poterunt vt Hispana cantari. Secundum est trimetrum acatalecticum, quod & Sotadicū Seruius appellat, constans tribus dipodijs integris, vt illa Aug.

Veritate facta cernis ista cuncta, Veritas tamen manet mouentur ista.



Videtur autem Sotadicum appellari propter affinitatē, quā habet cum sotadæo ionico: nā

si pro ionico pede à maiori trochaicam dipodiam ponas, id, quod metro illi familiare est, fit trochaicum eiusdem quantitatis, vt in hoc ionico.

Palnam cape viciisti amor immerentem:

Muta duos ionicos in duas trochaicas dipodias, & fiet trochaicum hoc.

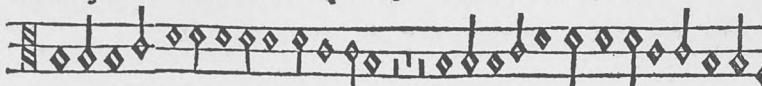
Palnam amor cape, euge, vincis immerentem.

Sextę differentię viginti vnus temporū primū est trimetrū hypercatalecticū, quod sapphicū vocatur, constat tribus dipodijs & syllaba lōga, tale est Latinū illud, quod citat Seruius.

Splendet aurum, gemma fulget, sed placet forma.

In quo ob licentiam poëticam omnes impares, quos viciare non licet, sunt trochæi: pares verò spondei, quanquam inter scazonta numerari posse crediderim, cuius rectum erit, si ponatur in fine, Forma sed placet. Sed puriora sunt & aptiora musicæ, quæ ponit August.

Veritate facta cuncta cernis optime, Veritas manet mouentur hæc, sed ordine.



Admonitū autē lectorem volu-

mus, in omnibus hypercatalecticis præter silentium vnici temporis necessarium, pedē etiā integrum voluntarium sibi fieri posse: vt quemadmodum prima dipodia cœpit à manus positione, ita & vltima in eandem desinat, vt ostenditur in vulgaribus, quas Lusitani, Follías, vocāt, ad hoc metri genus & ad hunc canendi modum institutis, qualis est illa.

No



LIBRO QUINTO,

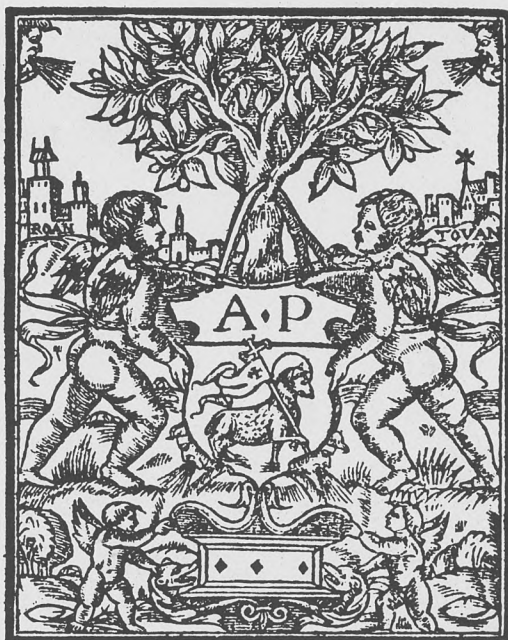
de la vida del Padre Ignacio de Loyola.



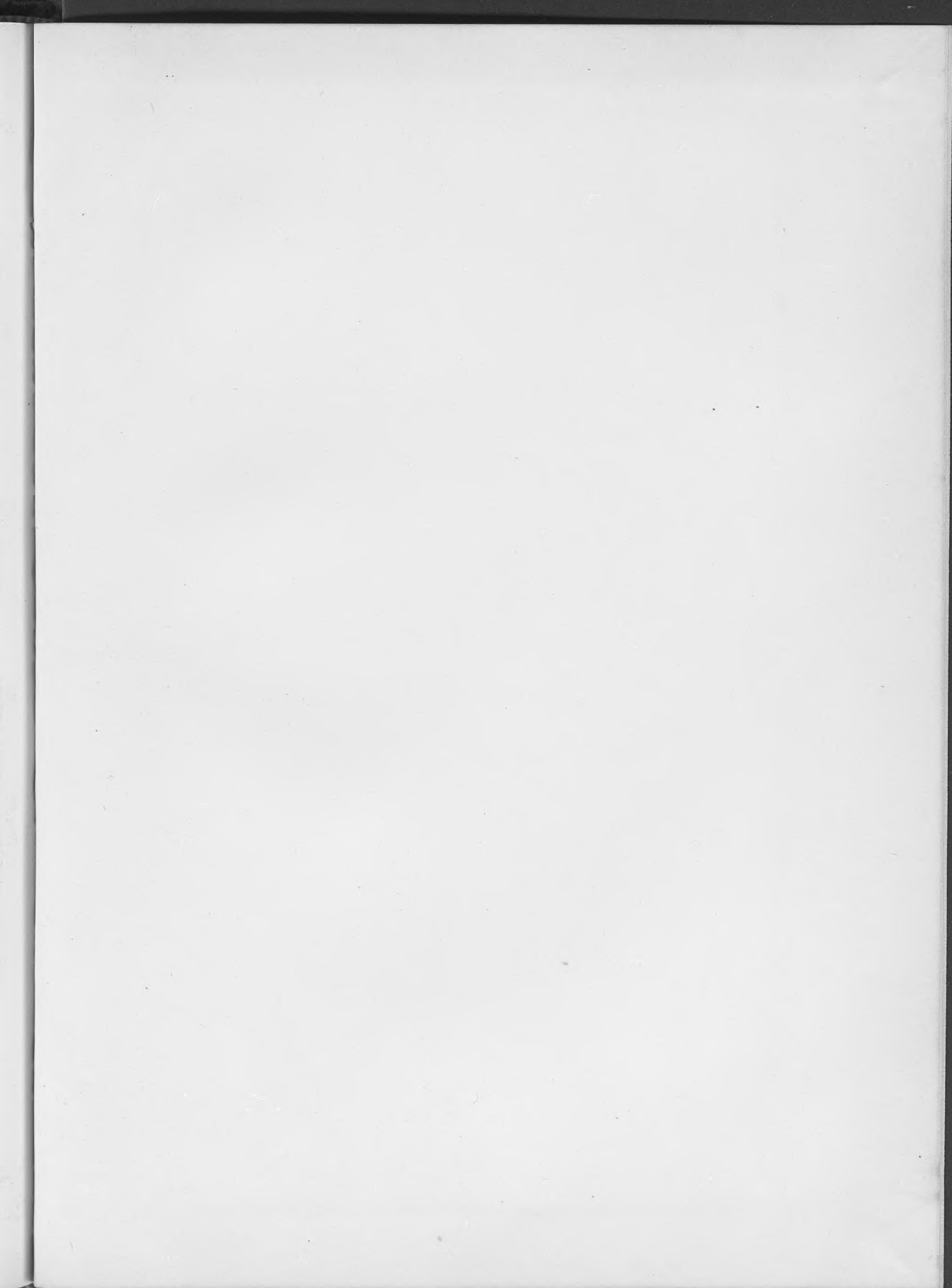
ESCRIVIENDO la vida de nuestro padre Ignacio, y continuádola hasta su dichoso transito, de industria he dexado algunos particulares exemplos de sus virtudes, que me parecio que leydos a parte de la historia, se considerarian mas atentamente, y se arraigarian mas en la memoria, y moveria mas el afecto de los q los leyessen, cō el deseo de imitarlos. Y por esta causa en este quinto y ultimo libro, me recogiendo, y entre sacado algunas flores de singulares virtudes, q en el vimos, y conocimos muchos de los q oy somos biuos. No quiero dar la razō, porque cuēto algunas cosas menudas, pues escriuo a mis hermanos y religiosos de la Compañia de Iesus: que ninguna cosa del Padre a quiē dessean imitar, les parecera pequeña. Especialmente, q no se deue tener en poco, lo poco, si con ello se alcança lo mucho: y en el camino de la perfeccion, quien menosprecia lo baxo, cerca està de caer de lo alto: y por el contrario Christo N. S. nos enseña, que el que es fiel en lo que es poco, tãbien lo serden lo q Lucā. 16 es mucho. Y pues este mi trabajo se endereça a vuestro aprouechamiento y consolacion (carissimos hermanos) creo que os serã mas agradable, y de mayor fruto, si en contar las virtudes de N. P. Ignacio siguiere aquel orden que el mismo Padre guardò en las Constituciones, quando pinta, qual deue ser vn buen Preposito General de la Compañia. Porque a mi me parece que sin pensar en si, se dibujò alli al natural, y se nos dexò como en vn retrato perfectissimamēte sacado. Y no me obligo a dezir todo lo que se, y podria, sino de coger algunas cosas de las muchas q ay, las que me parecieron mas señaladas, y mas al proposito:

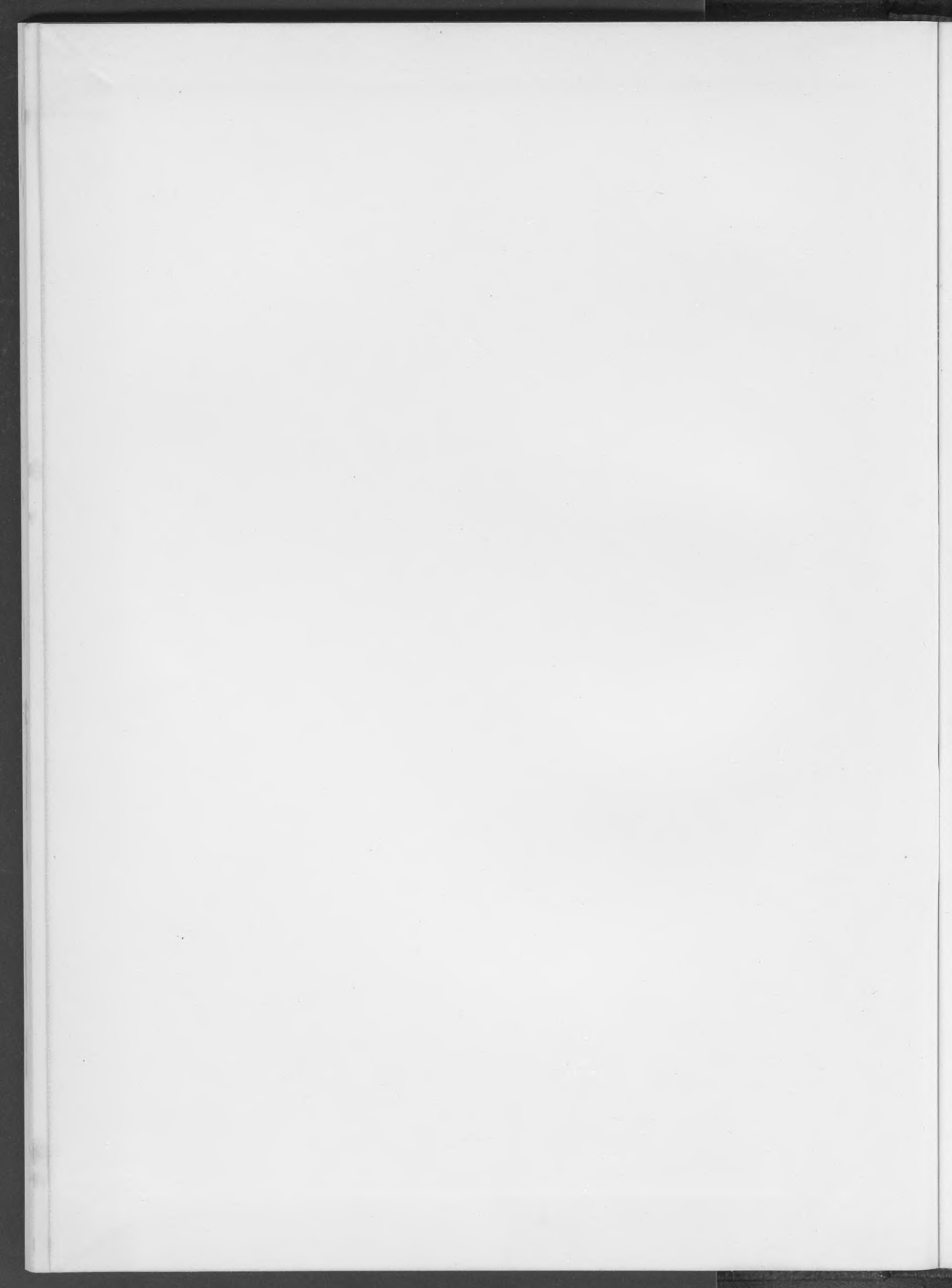
para que



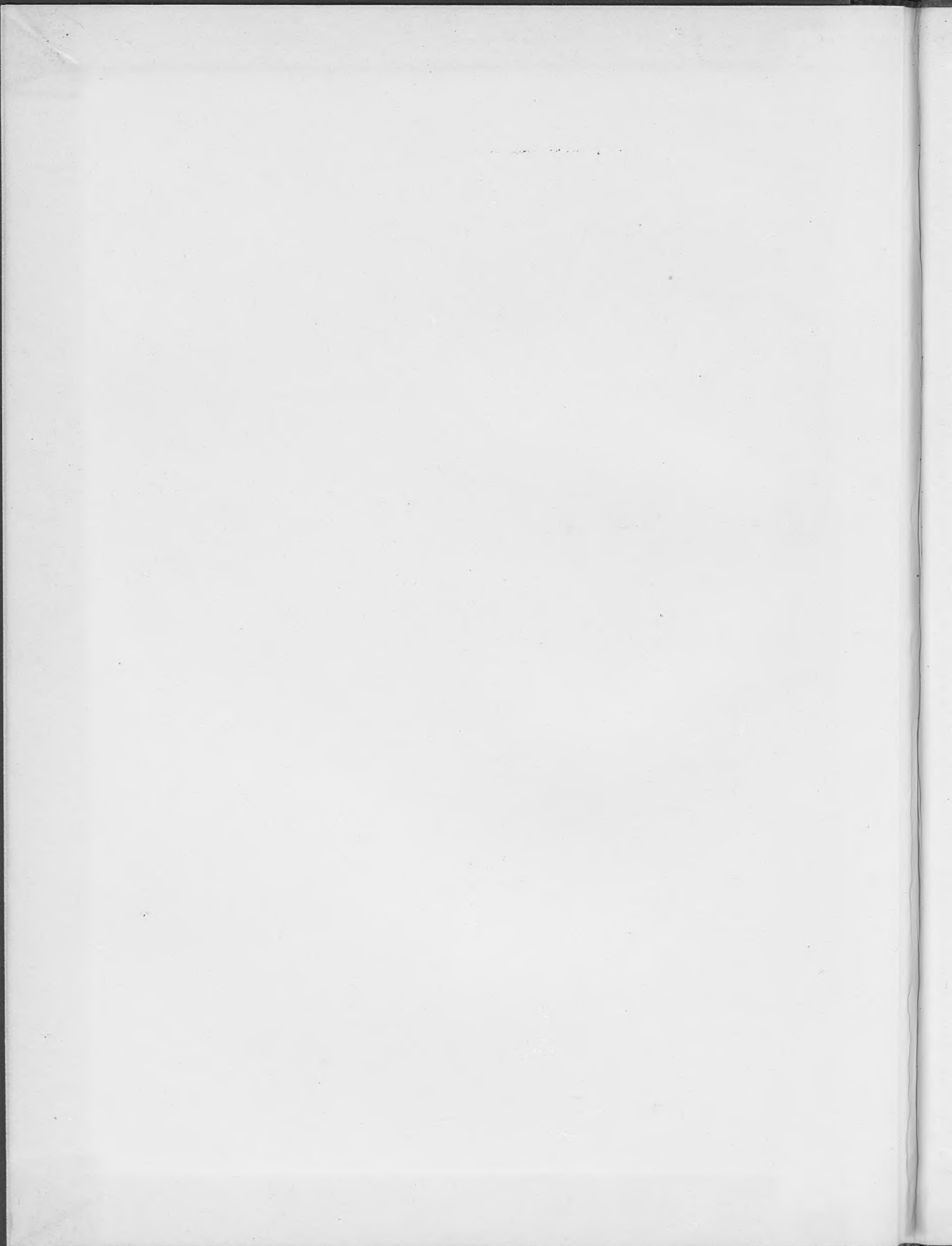


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